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VOL. 65.—No. 44

SATURDAY, OCTOBER 29, 1887.

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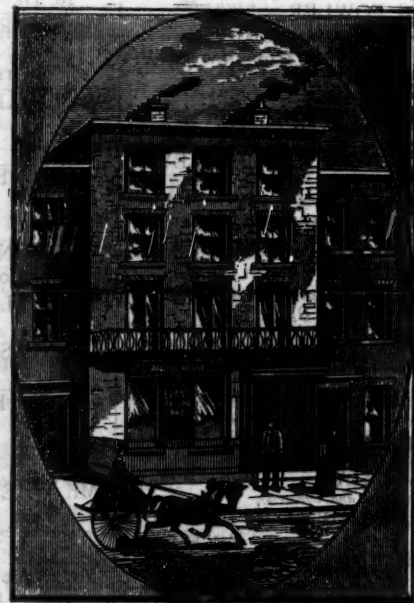
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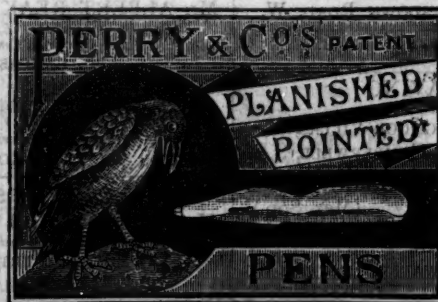
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The Musical World.

LONDON, SATURDAY, OCTOBER 29, 1887.

IL DON GIOVANNI.

OCTOBER 29 should be a red-letter day in the annals of the musical world; and, if convenient for practical reasons, *The Musical World* should appear in rose-coloured type, and otherwise handsomely illuminated; for on that day the triumph of true genius over the changes of time and taste will be demonstrated beyond doubt or cavil. On that day a hundred years ago the immortal *Don Giovanni* was heard for the first time, and ever since it has gladdened the hearts of all men open to the impressions of the true and the beautiful. The earthly mould in which the genius of Mozart was cast on that occasion has long been antiquated; the formulas of the *opera seria* and the *opera bouffa* have been relegated to the repository of dead things, and any modern composer confining himself strictly to the style of *Don Giovanni* would be laughed at or yawned at, as the case might be. Nevertheless, that work itself has remained, and will remain, a joy for ever; for the reasons that, as the poet says, it is a thing of beauty, and that through the temporary manners and mannerisms of the time, the pure essence of Mozart's genius is discernable. Mozart was not a reformer in the sense that Wagner was. He adopted the technical materials of his art very much as he found them; but by imparting to these forms the vitality of his own nature, he gave them a kind of permanence and finality, and made them in a manner independent of time. Any artist who speaks in this manner to his contemporaries also speaks to those to come.

The centenary of *Don Giovanni* will be celebrated all the world over, and the chief European opera houses will give according to their lights model performances of a more or less perfect kind. What part will England take in this international chorus of praise? If it were the case of a French operetta with plenty of commonplace tunes and a lavish display of—bless the mark—"female charms," there would be a dozen places competing for the honour of producing the masterpiece. As regards *Don Giovanni* we have not a single theatre which could even think of attempting such a work at this season of the year. Mr. Manns will devote an operatic concert to extracts from the work and that

is all. On reflection it would be better to bring out *The Musical World* with a black-edged border round its pages, or at least round its operatic column if it were convenient for practical reasons, and if an operatic column could be filled without an opera to write about.

THE STATUS OF MILITARY BANDMASTERS.

BY AN OFFICER.

IN a former paper we had occasion to insist on improvement in the position of bandmasters as an indispensable preliminary to successful effort for raising the present miserably low standard of our regimental bands.

We then pointed out that no true artist, having a due respect for himself and for his art, will be tempted by any amount of mere pecuniary consideration to suffer himself to be treated as other than a gentleman; consequently, that under the present system the services of the only men capable of making military bands what they ought to be are, of necessity, lost to Her Majesty's forces.

We make no apology for returning to the subject, feeling confident that it will readily be recognised as one of no mere class interest, but as involving questions of popular and national importance.

To understand the present position of affairs connected with military music, it may be well to look back a little.

As every one knows, up to a very recent period the band of a regiment was regarded as almost the exclusive property of its officers. True, the men received their regimental pay from the State; but this was supplemented in good regiments by extra pay provided by the officers for at least the principal soloists; and all the instruments were unquestionably the officers' private property. Consequently it was then a matter of etiquette to address all requests for the attendance of a regimental band to the "Lieut.-Colonel and officers," much unpleasant heartburning arising in certain regiments whose exceptionally bad form had gradually allowed the Lieut.-Colonel, or even the Adjutant—as in one glaringly discreditable instance with which the writer was more intimately than pleasantly associated—to assume the consent of the officers as a matter of course.

Regimental officers were notoriously tenacious of their rights in this respect; and several amusing incidents arose out of isolated attempts to over-ride them, in defiance of customary good taste and gentlemanly feeling. One, in particular, which had no inconsiderable share in bringing matters to a climax, was as follows.

A remarkably unpopular and overbearing general officer, disregarding the customary formula, thought fit to order the band of a certain regiment to attend at his quarters at an Indian station. Of course, the order had to be obeyed, so the band was paraded and sent over; but the general had to digest his dinner without music, after all; the officers having, as was then their undoubted right, detained the instruments!

Under the newfangled system introduced by Cardwell, Wolseley, and Childers, of treating nothing old as sacred, and of gradually sapping all the time-honoured traditions of the service, the little indulgences that had always been accorded to bandmen were one after another made no longer possible, though their withdrawal greatly increased the difficulty of keeping the bands up to the mark. Finally, the instruments, like the officers' commissions, were, practically, seized by the State, on the principle that "might is right," and a certain money allowance for their future purchase and maintenance was arranged so as to compulsorily extinguish the rights of the officers in their whilom property.

Of the results, it is as yet somewhat soon to judge; but it is very questionable whether such successes as those

obtained by the three Godfreys, by Miller (Rifle Brigade), and by the two Careys, father and son (Rifle Brigade and Royal Canadian Rifles), would have been possible under the new régime.

However, the bands are now indisputably national property; and taxpayers are entitled to claim that, as such, they shall be utilised for the greatest possible good of the greatest possible number.

Fond as are the "mutual admiration" clique, who have now got a temporary grip on power, of "sitting on" unfortunate bands whenever they get the chance, even they cannot but admit their military value in the field. These people, notwithstanding their persistent onslaughts on *esprit-de-corps* in every shape and form, must know that the very success of a campaign may depend on keeping men's spirits from flagging, for which cheerful music is the best possible recipe.

And other people—outsiders—know right well that in time of peace the bands they pay for may and should be doing good work: that there is nothing like the presence of a good band in a country garrison for raising the musical tone of an entire neighbourhood. The volunteers, too, are more specially interested in the matter than would at first appear.

It is not always easy to induce a musical professor of good standing to don the uniform of a non-commissioned or warrant officer; without which, though he can train the band of the local corps, he can never accompany it to a field day or a camp of instruction. It is a matter of course, that whatever rank may ultimately be granted to bandmasters of the regular forces, corresponding rank will be held by bandmasters of volunteers. Consequently, by the early and frank recognition of bandmasters as commissioned officers, as in foreign armies, the entire volunteer organisation will gain increased facilities for obtaining the services of competent artists. It is just here that vigilance is requisite on the part of the musical profession and of the public. Let it be insisted on that the recognition shall be frank and full, and let there be no toleration of any contemptible hole-and-corner dodges by subordinates for nullifying the effect of such concessions as H.R.H. the Commander-in-Chief may decide on according.

Now this trickery is just what has already occurred in the case of Lieutenant Dan Godfrey, though the same retiring modesty of demeanour that has had almost as much as his professional ability to do with his universal popularity, is certain to prevent him from making the slightest effort to assert his rights, and, in fact, disqualifies him for any proceedings with such an object.

Some few weeks since every one—barring, possibly, certain officials—was delighted to see Dan Godfrey, Bandmaster of the Grenadier Guards, gazetted to the rank of Honorary Second Lieutenant. But it would appear that this well-earned promotion did not quite suit the views of some of those upon whom devolves the carrying out of the commands of the Sovereign and of the Field-Marshal Commanding-in-Chief; and, up to the present time, their unfriendly and irregular manipulation of details has succeeded in depriving the precedent of more than half its value.

Bandmaster Dan Godfrey of the Grenadier Guards, has, it is true, been duly gazetted as a second-lieutenant in the Army; but his name does *not* appear in the Army List among the officers of the Grenadier Guards, nor is it to be found in any list of officers holding honorary rank: it remains among the warrant officers, notwithstanding the unquestionable fact that a commissioned officer *cannot* possibly be simultaneously a warrant or non-commissioned officer in addition; and, notwithstanding that this warrant officer wears, as he has a perfect right to wear, *not* the uniform of a warrant officer, *not* the uniform of an unattached second lieutenant in the army, but the uniform of a subaltern officer of the Grenadier Guards, from whose list he remains unjustly excluded! We have

referred above to the Monthly Official Army List; but in Hart's Quarterly Army List his name does not appear at all!

No military knowledge is requisite for the detection of the scandalous pettifoggery job that has been perpetrated in order to burke the claims of art and personal excellence combined. If the matter concerned Lieut. Godfrey alone, it might perhaps be allowed to rest; but we have already shown that it is, on the contrary, a matter of very widespread significance; and that very many are interested in demanding that full value be given to the precedent that has been created.

Now arises the practical question—What is to be done?

The Adjutant-General is responsible for the notoriously unpopular and inconvenient excision from the Monthly Army List of all the names of officers in receipt of retired pay. He also is responsible for the exclusion of Lieut. Godfrey's name from its proper position in the list of officers of the Grenadier Guards, and for its relegation to an obscure corner among the warrant officers; where it has no right whatever to appear. Now it is a matter of notoriety that no previous adjutant-general has ever been so utterly out of sympathy with all ranks of the British army as the present incumbent of that office, Lord Wolseley; partly because of his systematic disregard of all the dearest traditions of the service; partly because, thank goodness, our army has not yet been educated up to (or down to) the appreciation of political generalship; and partly because that exalted post has never been so easily and cheaply earned by any previous adjutant-general. The army has unbounded respect for those who achieve high rank by ability or by real work; very little for men owing everything to proficiency in self-advertisement and to judicious manipulation of the press. In a recent article of fulsome adulation, the Red River Expedition, in which not a shot was fired, not a blow was struck, was referred to as a "campaign," and claimed as a success; whereas the escape of Riel, then permitted and facilitated, ultimately caused the loss of every life that was sacrificed during the North-West Rebellion. The apportionment of responsibility for the Gordon Relief failure is an open question, some blaming principally Lord Wolseley, some Sir Charles Wilson; but the evil results of the former's vaunted settlement of Zululand is no open question at all, ending as they have done, not only in the destruction of the finest nation of South Africa, but in the establishment of yet another hostile Republic on our borders.

It is with little satisfaction, therefore, that the British army awaits the now pending reorganisation of the War Office, placing, as it seems likely to do, the hero of a couple of easy theatrical successes and more than one disastrous failure, in the quasi-permanent position of recognised "Second in Command" of the army, with whom will rest all final decisions in the absence, or possible illness of the Royal Duke whom the British soldier has ever regarded as his truest friend and best protector.

Still, this now inevitable reorganisation places us in the position of having Lord Wolseley to reckon with in questions affecting military music for some time to come; and his probable disposition in the matter may be gauged by (*inter alia*) the unfortunate dissolution, just announced, of the far-famed mounted band of the Royal Artillery, and by the heavy loss just inflicted on some specially celebrated bands, by their being forbidden to perform outside of their own districts. Fortunately it is whispered that the relations of the "British Boulanger"—*Truth* ought surely to have had more respect for the name of a foreign general who, at least, is not destitute of ability or of solid experience—with the press are, or have been, such as to render him more or less amenable to Press pressure (the alliteration is inevitable!) Proof of this has just been given in the dismal collapse, thanks solely to press exposure, of the neatly contrived though somewhat transparently unscrupulous scheme for shelving Sir E. Hamley;

a measure projected, it is notorious, in requital of his having had the temerity to question in print the absolute infallibility of our "One and Only Great Solo Performer on the War Path!"

But the Godfrey case is distinctly one for Parliamentary question, as well as for press ventilation.

In concert with another officer the writer had the satisfaction, some seven years ago, of successfully formulating the claims of the Quartermasters, whose cause was so admirably fought and won in the House by Colonel Alexander. His then position in the Active List necessitated his writings being watered down and fathered by others. He is now, however, free to "take off his coat" boldly in the cause of a reform that concerns not only the army, but the interests of music throughout the nation; and consequently the interests of public happiness and morality, ever best served by the cultivation of art, and by the provision of rational and elevating entertainment for the masses.

ADOLPHE NOURRIT.

By E. LEGOUVÉ.

(Continued from page 831.)

If ever a man presented a complete and perfect image of happiness, it was Nourrit at that time. He had all that can be wished for in dreams. A charming wife, married for love, five beautiful children; the love and admiration of all; the first position at one of the first theatres of Europe. He was living then, I think, at 52, Rue de Clichy. He had a nice apartment on the ground floor, and his study opened on a pretty little garden. I sometimes went to see him on the days he was to play. He never went out on such days. Convinced that he ought not to arrive at the theatre either with a voice fatigued from work or with one rusty from rest, in the morning he put his music on the piano, sang for five or six minutes, then took a few turns in the garden, then took a book, and returned to the piano, thus preparing himself for the hard work of the evening by the combination of exercise, rest, and intellectual recreation. His were always generous dreams. To found a great popular opera-house! To make good taste and an understanding of the best in art penetrate the heart of the workmen and artisans, the men and women of the people! To become the *maitre de chapelle* of the poorest classes! This character of apostle was in harmony with his somewhat mystical turn of mind, and his imagination delighted itself in all these hoped-for pleasures, when a serious piece of news came to strike him to the heart, and, I might say, on the wing. He was literally flung down from heaven like Lafontaine's bird, "mortally pierced by a feathered arrow." And what was this news? The arrival of Duprez and his engagement at the opera. Yet Nourrit was master of the situation. His contract bound the directors to him for another two years. For two years no one could appear without his permission in any of his parts, and he held all the leading parts; therefore the directors were forced to come to him and beg, without embarrassment, that he would waive the rigour of his rights and open the opera to one whom they had called, without consulting him, to replace him. Vengeance was easy enough and tempting enough. Nourrit had only to say no. But in theatrical, as in all other matters, Nourrit was not only strict, but delicate; not only delicate, but chivalrous. He took pleasure in replying to a want of consideration by an excess. At the first word from the directors he interrupted them by saying—"All my parts are at Duprez's disposal. Let him choose which he likes for his *début*. To share with Duprez is an honour for me." How was this courtesy acknowledged? We must turn to La Fontaine once more, to the fable of "La Lice sa Compagne."

"Give them an inch, and they take an ell."

The proverbial ingratitude of all directors, the feverish impatience of débutants, the fickleness of the public, soon turned this sharing into antagonism and painful annoyances. In the press, Duprez was opposed to Nourrit, even before his appearance. Caprice set in, and a mockingly cruel phrase of Rossini pointed the danger of his false position to Nourrit. Rossini was annoyed with Nourrit for having said, speaking of the *Huguenots*, "This is grand music." Very unjustly, Rossini took this for a masked criticism on *William Tell*.

The two met on the Boulevard. "Dear master," said the artist to the composer, "do you know Duprez?" "Yes." "What do you think of him?" "That he is a man of great talent." "Do you believe in his success here?" "Well, dear friend, in my *slight* music," said Rossini, with ironical emphasis, "I believe he will do well; but, in *grand* music, I don't know how he will do, or whether he will be as good as you. But still, my friend, you are growing older! (Nourrit was not thirty-seven). You are growing stout! You were seated at the Opera in a good easy chair, and now, you and Duprez, you will be on two stools."

"But if he does *that*!" returned Nourrit, a little vexed, and making the gesture of one man pushing away another. "Well, then, my friend," replied Rossini, sardonically, "you will do *this*," making the gesture of a man who falls.

The result was that Nourrit came to me and said:—"My dear friend, I leave the opera; I have just sent in my resignation." I cried out:—"But this is madness!" "No, it is good sense. I am not made for a struggle. For fourteen years I have reigned alone at the Opera, and my father has often quoted to me a line of yours in the tragedy of 'Etéocle et Polynice':—

"A throne is too narrow to be shared with another."

Hostility would be inevitable, and unsupportable; I should be wretched, and vanquished. Vanquished! Yes! yes! Duprez has one immense advantage over me, he is new! As for me, the Paris public knows me by heart. If I do not go to-day, I shall be sent off to-morrow. Merely to think of it makes me blush. I am off!"

Was he right? Was there not room for his rival and for himself? A very delicate question of art presents itself here, the study of which may, I think, offer some interest. There was at the Italian Opera an old comic singer, named Barilli, whose wife had been that delightful Madame Barilli, who died at twenty years of age, and whose voice had left a celestial echo in the ear and heart of every one who had heard it. Some time after her death there came out at the Italian Opera a young girl, almost a child, who from the first day astonished and enchanted every lover of music by the charm and facility of an organ to which everything was possible, and easy. This was Mademoiselle Cinti, who became Madame Danmoreau. Barilli, still mourning, would say to her: "Come, child, and sing to me like Catalani!" He detested Catalani who had counter-balanced Madame Barilli's success, and he delighted in hearing the caricature of his wife's rival. Then he would add: "Now, sing like yourself!" The song ended, he would embrace her and say: "I love you, child; you remind me of my poor wife."

This phrase "sing like yourself" solves a very complicated problem, by indicating the share of the interpretation in a work of art. The interpreter, in fact, is not a photographer; he does not reproduce the character he represents as a mirror reproduces an image; he lends it his face, his voice, his individuality, he infuses his life into it, he makes it after his own likeness. We may say that the human being created by us authors, and confided to an actor, is a double entity. It is *ours* and *his* at the same time. Hence this strange yet certain result that our creation may be metamorphosed in changing its interpreter and present itself under different aspects, without ceasing to be itself. Interpretation may transfigure without disfiguring it.

Reviews.

VOCAL.

In "My little Queen," by Wentworth Huyshe (E. George & Co.), some words of Keats are wedded to a pleasant, flowing melody; and this song, which is well written and vocal, may be recommended to the attention of tenors. It is satisfactory to note that the composer has throughout avoided the senseless and offensive repetition of words and phrases, by means of which many song writers are in the habit of making verses of great poets "their own" in a far from welcome sense. The still popular name of Henry Smart appears on the title pages of two posthumous ballads, called "The old Church at Home" and "Thou art still near to me," (E. Ascherberg & Co.). Simple and tuneful in character, they are likely to

take a good place amongst this season's songs for other reasons besides the interest that will be naturally felt in the appearance of anything new by so old a favourite. "For you," a song by Sydney Smith (same publishers), opens in a very conventional manner, but has a rather taking refrain, which we should not be surprised to see hereafter blossoming into a popular waltz. "Cathedral memories," by J. Jackson (Wm. Morley & Co.), is written with decided musical feeling, and will gain acceptance with admirers of songs of the "Lost chord" type. In a somewhat similar vein, and also a fair example of its class, is "Angels' voices," by Walter Stokes (Walter Stokes, Birmingham). "I wish to tune my quivering lyre" is a showy and decidedly spirited duet for tenor and baritone or bass, by Michael Watson (E. Ascherberg & Co.) It is a setting of words by Lord Byron, and both the accompaniment and the writing of the voice part make and justify greater pretensions than are usually to be found now-a-days in compositions of this kind.

Among recently-published sacred music is a setting of Psalm xciii., "The Lord Reigneth," by Robert Parker Paine (Novello, Ewer, and Co.) which rises unmistakably above the level of educated commonplace to which so many respectable musical works devoted to religious subjects are confined. In the course of this comparatively short Psalm the composer proves the possession not only of musical acquirements, but of the rarer gifts of imagination and feeling; and there is a suggestion of possibilities in it, the realisation of which at some future time, and perhaps in some larger effort, we may possibly have the pleasure of recording. Another meritorious Psalm is "God is our Hope and Strength" (Psalm xlv.), by William Clark Ainley (Novello, Ewer, and Co.), which is written in solid style and displays considerable contrapuntal skill. An anthem by the same composer, written for the Queen's Jubilee, "Behold, O God, our Defender" (London Music Publishing Co.), merits the attention of choirs and choral societies; as does also an easy setting of the *Magnificat* and *Nunc Dimittis*, by Loraine Holloway (Novello, Ewer & Co.). The Rev. Robert Brown Borthwick contributes a further set of seven excellent hymns in various metres (same publishers). A series of fluently tuneful songs and part songs, by Charles Vincent, for treble voices (Novello, Ewer, and Co.), may be recommended to lovers of light, pleasant choral pieces; and for the benefit of classes the same composer has written a "Choral Instructor for Treble Voices," containing some useful hints and exercises. Also received, a further instalment of the "Strathearn Collection of Part Songs" (Paterson) consisting of excellent arrangements of Scottish songs.

Occasional Notes.

Let us all read with attention what Mr. Punch wisely and wittily says of Josef Hofmann:—

That a child prodigy should have been able twice last week to fill St James's Hall to overflowing, may not perhaps speak at the first glance very highly for the artistic instincts of the British public, who, as a thoughtful musical critic remarks in the pages of a contemporary, are sometimes "more impressed by a little boy in an Eton jacket than by the finest music that might be played in less exciting circumstances;" still, it cannot be denied that the couple of recitals referred to, given by Master Josef Hofmann, were altogether two exceptionally brilliant performances. Commenting, however, on the little fellow's efforts to give a good rendering of a slow movement, the critic already alluded to asks how, in a long-drawn melody which is a matter of passion and of feeling, "a child of eleven can have much feeling or any passion?" Surely this is hyper-criticism. Ask any boy of eleven, who has had a whipping, or has come off second-best in a fight with his little sister, whether he hasn't much feeling;—and as for passion! Well; but, perhaps this is not exactly what the critic means. Nevertheless, he proceeds rather pertinently to ask whether this singularly gifted young artist will be suffered, "when he has served the immediate purposes of those who have control over him, to continue his studies in a rational manner, and far from the fierce light and hot-house temperature pertaining to the concert platform?" As Master Josef Hofmann is already booked for an American tour, there does not seem any prospect of this highly desirable consummation, at least in the near future. Judging, therefore, from little Master Josef's present arrangements, one would be disposed to apostrophise him sympathetically in the language of Dr. Watts, and say:—

"Night after night, you'll prove a sight
To draw the cute Yankee,
Because your little hands were made
To stretch from C to C!"

Still, as he is an unquestionable genius who has a future before him, it is to be hoped that he won't be "worked out" early at high pressure, and stimulated by a success that will only blunt his powers by depriving him of that desire for true progress in his art by which alone they can be legitimately developed. "Not too much gaslight, some practice, and plenty of battledore and shuttlecock," is the proper *recipe* for little Master Josef. With this he can't go wrong, and will, without doubt, if he stick to it, command the musical world of the future as surely as he has astonished that of to-day.

The *Musical World* has said this often, but has not said said it so well.

Different effects may proceed from the same cause. *The Standard*, in its account of the visit of the unemployed to the Abbey on Sunday, has a fine bit of description of how the intruders, having given an uncomfortable quarter of an hour to Canon Prothero, the preacher, were hushed into reverent silence when Wesley's anthem, "The Wilderness and the Solitary Place shall be Glad for Them," was sung. "As the melody floated through the lofty aisles, many of the demonstrators who had a few minutes previously been staring about them as if they had never been in such a place before, now craned their necks to the utmost extent to catch the sweet sounds that rose and fell upon their ears." We do not wish to say a word against honest believers in Socialism, or speak lightly of the miseries of genuine workmen out of work, but it may be safely said that with many of the demonstrators at Trafalgar Square and the Abbey, the distinction between *meum* and *tuum* is not their strongest point. These people, then, were brought to a better turn of mind, and kept out of the police court by the charms of music.

The same charms on the other hand lured to the Police Court a small boy named Frederick Gerdes, aged eleven, who was brought the other day before Mr. Raffles, a Liverpool stipendiary magistrate, charged with stealing £17 from his invalided grandmother. The boy had taken the money from time to time out of a drawer, and spent it on musical instruments, including violins, accordions, and a variety of articles that gave forth musical sounds. So numerous were these articles that it required a cart to bring them to the police-station. In reply to the magistrate, the boy said he could not play on any instrument, and Mr. Raffles remarked that it was an extraordinary thing that the boy should spend the money in this way. The prisoner had spent as much as £2 10s. in one shop in one day on instruments. Mr. Raffles expressed a hope that the persons who sold the instruments would take them back and return the money. The prisoner was remanded for a week to the workhouse. Let us hope that it will tell in Frederick Gerdes's favour that at least he did not play upon the instruments he purloined. Stealing is bad, but making a noise is worse.

Unselfishness and self-sacrifice evidently do not pay in France. Poor Lamoureux, after having lost much money, time, and temper over the abortive performances of *Lohengrin*, silenced, it will be remembered, by a brutal mob, is now sued by the Society of the Liden Theatre, Limited, for an indemnity of £10,000, because he dropped the enterprise for patriotic reasons. The French conductor alleges that the excitement connected with the Schnaebele incident might have led to riots, which in their turn would have endangered the peace with Germany. But the Society holds that this fear was altogether exaggerated, that the Minister of the Interior declared himself responsible for the public peace, and that if Lamoureux abandoned *Lohengrin*, he might at least have given the Patti Concerts, and other musical celebrations which formed part of the scheme. The action is as yet *sub judice*, and we must therefore not comment upon it.

The Organ World.

MENDELSSOHN AS AN ORGAN PLAYER.

VI.

It will be remembered that Miss Mounsey kindly explained the other week that the composer of "Elijah" left as a memento of his visit to St. Peter's, Cornhill, a few bars of the subject of Bach's "Passacaille," not the first notes of his own F minor Fugue as stated elsewhere, and said to be still in M.S. After some months of work, not without a good deal of worry at Berlin, we find Mendelssohn again in the quieter and artistic atmosphere of Leipzig. There he composed the short organ Prelude of 38 bars which—if the writer remembers aright—has been printed in England by Messrs. Metzler and Co. This is a strict and unpretending work which by no means illustrates his genius for organ composition, or his mastery over the instrument as an executant. But it shows how much he delighted in the contemplative and reflective organ style.

In 1842 he was again in London, and on June 12, revisited St. Peter's Church, Cornhill. In Sir George Grove's admirable and sympathetic article on Mendelssohn in the "Dictionary of Music," we are told this visit was on Sunday; and that as Mendelssohn entered the church the congregation were singing a hymn to Haydn's well-known tune. This he took for the subject of a voluntary and treated it in varied forms in the happiest and most scientific manner.

Four days later, on June 16, he paid a third visit to Christ Church, Newgate-street. It is said that it was upon this occasion that he played an extempore Fantasia upon Handel's *Israel in Egypt*—a work he delighted in—which gave astonishing proofs of his wonderful power as a thinker for and as a player upon the organ. Upon this occasion he also again treated Haydn's Hymn—this time as a Fantasia and Fugue, quite distinct in character from his previous treatment of the same theme. Miss Mounsey and Dr. E. J. Hopkins are mentioned as authorities in connection with these particulars. The *Musical World*, the *Athenæum*, and *Atlas* newspapers duly record particulars of Mendelssohn playing on the evening of the following day, June 17, at a concert of the Sacred Harmonic Society in Exeter Hall, the programme of which, it appears, contained several English anthems. Mendelssohn's two organ solos were Bach's fine Prelude in E flat—a favourite of the performer's—and the Fugue known as *St. Anne's* in this country, and an extemporaneous introduction and variation on Handel's so-called *Harmonious Blacksmith*, ending with a Fugue built upon the same theme. In all these performances Mendelssohn appears to have adapted himself, with rare skill to the arrangements and essentially English character of the instruments he played upon.

THE LATE DR. CHIPP'S ORGAN MUSIC.

EXTREMELY retired and modest by nature, the late organist of Ely sought not to advance his legitimate claims to recognition as an eminent composer and organist. His exacting duties as a cathedral organist, in the midst of neither very artistic or very congenial surroundings, probably served to deepen his natural desire to avoid the struggles of this unscrupulous and busy world. However, the world, in the end, has perhaps gained by this love of retirement, which was partly natural and partly enforced by the secluded performance of constant and laborious duties, for it is now known that the distinguished English musician has left a considerable treasure of unpublished music, including, it is said, a nearly finished

oratorio, some fine part-songs, with specimens in eight parts; some valuable church music, and a large amount of organ music. One Church Service is about to be issued by that rising and enterprising firm, Messrs. Weekes & Co.; and a choice selection of organ pieces, under the able and artistic editorship of Messrs. G. Garrett, Mus.Doc., M.A., and Jas. Higgs, Mus.Bac. F.C.O., will very soon be printed by the firm just mentioned. Dr. Chipp's works, long esteemed, have of late advanced steadily in the estimation of our best-informed musicians, and his music is evidently going to live in the records of English art. As the first posthumous collection of organ pieces are being issued in a serviceable as well as cheap form, organists and musicians generally may express their wish to see these works brought into the daylight of print by enrolling their names on the list of subscribers. This list already includes the names of Mr. T. Best, J. Barnby, Sir G. Elvey, J. F. Bridge, J. C. Bridge, W. H. Cummings, C. Steggall, Sir G. Grove, C. V. Stanford, Sir G. A. Macfarren, Otto Goldschmidt, Sir A. Sullivan, C. H. Parry, A. Randegger, H. Hiles, C. J. Frost, C. E. Stephens, E. H. Turpin, W. H. Longhurst, the Rev. Sir F. A. Gore Ouseley, J. Naylor, P. Armes, F. Bates, C. Lavington, C. S. South, J. K. Pyne, Cobb, C. H. Floyd, A. F. Peace, Walter Parratt, G. Riseley, B. Tours, H. Keeton, J. B. Lott, G. C. Martin, E. J. Crowe, A. J. Eyre, G. H. Robinson, and others. The works selected included: Introduction and Fugue in C major, "In Memoriam" Robert Schumann a favourite composer of the late English organist apparently; and a Fugue in A major, Reverie in E, "Contemplation" "In Memoriam Robert Schumann," Minuet in F, Andante Religioso in F, variations on a air by Schumann, Con Moto Moderato, and four or five marches in the various keys of D, A, and E, and of various types. The publication of the first selection of the talented composer's works, will—it may be hoped—meet with such encouragement as may lead to further efforts to issue the other remaining compositions. Dr. E. T. Chipp's music ever displays the hand of a gifted and practised writer; and its publication will surely redound to the credit of English art.

THE THREE SCHOOLS OF ORGAN PLAYING.

THE eminent American organist and composer, Mr. Dudley Buck, thus expresses himself in the *American Art Journal* on this subject; and although much of our English music is little known in America, owing to the heavy duties paid upon all imported music, still, English organists are there held in high esteem, as will be gathered from Mr. Buck's observations:—

Of the three schools of organ playing, the German school is especially characterised by the importance given to the use of the pedals, being called upon to execute passages of equal melodic value with that assigned to the fingers. This renders it the school of schools for those who would really attain a mastery of the instrument, and gain that independence of foot and finger so difficult to acquire. In fact, it is only possible by a thorough study of the great masters in this school of playing to destroy that sympathy which exists between the left hand and feet. This sympathy lies in the fact that should a pedal passage ascending occur in conjunction with a left-hand passage descending, the natural inclination of the left hand is to follow the pedal, instead of executing its own independent part. Of course the same trouble is experienced if the conditions, as just stated, should be reversed. This is the great difficulty of the obbligator, or independent mode of treating the pedals, to conquer which may fairly be termed a lifelong study. For this reason the earnest student should always begin his studies in this school, and not deviate therefrom until such time as a reasonable degree of skill has been attained, and the sympathy between hands and feet, before alluded to, measurably overcome. Here let me say that far too many of those who feel themselves drawn towards the study of the organ approach such study

unprepared. The organ, as a keyed instrument, has all the main points of technique in common with the piano. All the various forms of scales, arpeggios, etc., together with the independence of finger requisite to play in the *legato* style, should first be learned upon the piano, where, by the way, it can be more easily acquired. Pupils who, having accomplished this, proceed to the study of the organ, can at once begin with the peculiarities and characteristic difficulties of the instrument, and, as far as the pedal is concerned, will make far more rapid progress if fair manual players. They are thus enabled to concentrate their attention upon that which is new and strange to them.

The French school of organ playing is usually light, sensational, often pleasing, but too often frivolous and unworthy of the instrument. Yet in a certain direction they have had their great men. No one who has had the opportunity of hearing the late Lefebure Wely extemporise on the great organ at the church of Saint Sulpice, in Paris, but must acknowledge that the performance was masterly, although widely different from the German school. In fact, these extempore performances of Wely's were far better than his published compositions. The prevailing tone of the French organ-playing is dramatic, and, as before said, too often sensational. As might be expected from the national character, it forms a great contrast to the German style. The use of the pedal for melodic phrases is rare, it being more generally employed simply to give the fundamental support of the harmonies and passages upon the manuals. On the other hand, much attention is paid to registration, and frequently much talent is displayed in this direction; besides, their organs are built in a manner calculated to assist the player in this respect. Of course the Romish ceremonial, the universal dominant religion in France, gives much opportunity for display of this kind. To judge any of these varieties of organ-playing, it will be seen that the standpoint of use to which the instrument is to be put must be borne in mind. Although this school is by no means devoid of excellencies, it is not to be recommended to the American student who is seeking a solid foundation in organ-playing. Still it may be employed to advantage; both in the way of recreation, general culture, and especially as studies in registration, after the "weightier matters of the law" have received due attention.

The English school, as a distinctive method of treatment, can hardly be said to exist. It forms a sort of middle ground between the two schools of which I have just spoken, and their organs may be described in the same manner as to characteristics of building. In America, of late years, we have followed suit, copying Germany in the voicing of most of our open and stopped pipes, both metal and wood, copying France in the main characteristics of their reed voicing (in which they were pre-eminent), and copying England in the general plan of our organs, together with the conveniences of mechanism and effect of combination.

In spite of the fact, then, that England has no distinctive national school of the instrument, still there is probably no country where so much interest is taken in organs and organ playing as in the England of to-day. Her prominent organists are solidly founded on the German school; but while they execute these works in a masterly manner, their *répertoire* extends over a far wider range and variety of compositions than the German schools alone can supply. This seems to me to be praiseworthy; for, although the practice of this theory can be carried too far, and it is certain that everything cannot ever approximately be played upon the organ, yet, in view of the vast improvements of the last twenty years, all tending to assist the player in producing effects heretofore impossible, why should the use of these means be ignored? The English organists, to this end, have made a vast number of arrangements and adaptations from works not originally composed for the organ. Very many of these are effective, as if written for the instrument, and so far form a welcome addition to organ literature, inasmuch as they generally embody the use of the new improvements and facilities referred to.

The American student who would excel as an organist must first be thoroughly educated in the German school of playing. Here alone can he gain the solid technique which will fit him for the execution of any tasks he may propose himself. Only from that mine of musical wealth, the German school, especially as represented by Bach, can the suitable foundation stones for the desired structure be derived. But with this foundation broadly and deeply laid, as

the building progresses upward, the best of architects may, without fear, add many things that simply please the eye but bear no relation whatever to the strength or durability of the edifice. So with the education of the organ student; first the broad foundation, and then a judicious liberalism. His auditors will always remain the great public, and that public to the end of time will never be so versed in musical science that it can appreciate the stricter forms of organ music. But very many among the public *can* appreciate, or at least enjoy; and this number is increasing from year to year. I am by no means arguing that the organist should avoid these stricter forms on this account—quite the contrary—but simply that the judicious liberalism above referred to should provide as great a variety of musical food as will suit and satisfy the musical appetite within the means of the instrument as it now exists. Nor should the "milk for babes" be despised. The workings of this principle will surely attract rather than repel, and maturer musical strength will instinctively call for heartier food. We have to deal with men as we find them, and tastes vary. A programme intended for a miscellaneous audience is, after all, only a musical bill of fare. Real musical hunger can only be satisfied with solids; but if we first quiet the deeper cravings with roast beef, I know of no moral obligation why we should not finish with ice cream if inclination should point that way. To invert the order would be manifestly unsound.

To my mind, then, the duty of the American organist of to-day is to be eclectic. He has no "call" to tie himself up exclusively and strictly to anyone particular school; nor if he pursues the right course need his education, technical or esthetic, suffer on this account. But he must justify this argument by being thorough in what he undertakes. The skill with which a thing is done goes far to justify it, if there is any question at all about the matter. Not that I suppose that many can be found, who, with all talent and due diligence, can equally excel in all styles; still the effect of liberalism in this respect cannot but have a good effect upon the general culture and aid not a little towards the accomplishment of that great problem—professional success.

CORRESPONDENCE.

ORGAN VOLUNTARIES.

TO THE ORGAN EDITOR OF "THE MUSICAL WORLD."

SIR,—The article "On Voluntaries" brings to my recollection an instance that happened to me personally. I had just articulated myself to a cathedral organist, and was requested to bring what organ music I had for inspection. With some pride I showed my collection of Grand Offertories, Brilliant Marches, and ravishing Melodies. I was, however, rather taken aback when I was told "They might do very well for church, but certainly not in a cathedral;" and a few "dry," and to me then "very uninteresting," pieces were selected as appropriate; also being strictly enjoined not to use the "full swell" or "full peal" either in accompanying the services or in the Voluntaries. However, this is not my object in writing. The point is, "What to play," and "What not." The idea of dovetailing the concluding Voluntary into the sentiment of the sermon is neither a new, nor, I think, a very practical suggestion; and organists will have to exercise no little ingenuity to find suitable music for some of the so-called "sermons" of the present day. As an instance, I was listening to an able discourse one Sunday evening on the evils of gambling and the betting ring. In vain I cudgelled my brains for a suitable Postlude, and had to give it up. To put it plainly, if organists are to play sterling good music, a certain amount of weekly practice will, I maintain, be necessary. I do not refer to those who are constantly giving Organ Recitals, but to those less favoured, who find it both expensive and inconvenient to be constantly hunting up the "organ blower." It costs me a shilling an-hour for "blowers," the organ being a "very fine and large" instrument; and were I to practise four hours a week, I should be paying back to the church some £10 out of the moderate stipend I enjoy—enough to pay for one child's annual schooling. To those who have hydraulic and gas engines there is no excuse; but some provision should be made by those in authority, giving an organist proper opportunities, free of personal expense, for the "getting up" of standard organ works, and then less of Batiste, and more

of Bach, would be heard. There is, however, another point. Few vicars are musical, and therefore to see a congregation remaining to listen to the Voluntary is not often viewed with approbation, and hints to the vergers to turn out the lights and shut up the doors does not give an organist much encouragement. Let the clergy countenance weekly "Organ Recitals," free of all "collections," then will organists play music worthy of themselves and the king of instruments, and people will listen and appreciate; but until due respect is paid to the Voluntary, I certainly think Brilliant Marches and Grand Offertories are but a fit accompaniment to "shuffling feet, noisy vergers, and extinguishing lights."

ORGANIST.

SPECIFICATIONS.

BRIXTON.

At Trinity Congregational Chapel, Church Road, a recital, on the occasion of the opening of the new organ, was given on Oct. 19, by Dr. Chas. Joseph Frost, F.C.O. The vocalists were Miss Annie Matthews, soprano, and Mr. Robert Poole, bass. The Programme included:—Chorus, "For unto us a child is born," Handel; Fugue in G minor, J. S. Bach; Adagio in E, Merkel; Sonata No. 3, Mendelssohn; Introduction and Variations on "Come, ye faithful people come," C. J. Frost; Offertoire in F, Grison; Allegretto in B minor, Guilmant; "Cornelius March," Mendelssohn; Introduction, Variations, and Fughetta on "Aurelia," Dearnaley; Chorus, "Fixed in His everlasting seat," Handel.

The following is the specification of the organ, which was built by Messrs. Bevington & Co., Soho, W.

GREAT ORGAN, CC to A, 58 notes.

1. Open Diapason	metal	8 feet tone	58 pipes.
2. Claribel (stopped bass)	wood	8 "	58 "
3. Salcional	metal	8 "	58 "
4. Principal	"	4 "	58 "
5. Fifteenth	"	2 "	58 "

290

PEDAL ORGAN, CCC to F, 30 notes.

1. Bourdon	wood	16 feet tone	30 pipes.
2. Violoncello	metal	8 "	30 "

60

SWELL ORGAN, CC to A, 58 notes.

1. Double Diapason	wood & metal	16 feet tone	58 pipes.
2. Open Diapason	metal	8 "	58 "
3. Gamba	"	8 "	46 "
4. Principal	"	4 "	58 "
5. Harmonic Flute	"	8 "	58 "
6. Full Mixture	"	various	174 "
7. Oboe	"	"	58 "
8. Cornopean	"	"	58 "

568

Summary, 15 "speaking" stops, 918 pipes
Parallel-concave pedal board, tubular pneumatic action to Pedal Organ.

COUPLING MOVEMENTS.

Swell to Great Organ.	Swell Super Octave.
" to Pedal Organ.	Two Composition Pedals to Great.
Great to Pedal Organ.	" " " to Swell.

Pipes of "spotted" metal, except front decorated pipes, which are of ribbed metal.

Case designed by M. V. Treleaven, Esq. (architect), of Trinity Chapel.

The organ building firm of Rieger Brothers, of Jägerndorf, are building an electric organ for the town theatre of that place. The instrument stands a considerable distance from the keyboard, to which it is connected by cables something over three hundred feet in length.

OLDHAM.

A recital was given in Wesley Chapel, Greenacres Road, by Mr. W. Mullineux, F.C.O., on October 3. The programme is annexed:—

Fantasia and Fugue in G minor, Bach; Pastorale in C major, W. Mullineux; "March of the Crusaders" ("St. Elizabeth"), Liszt;

"Ave Maria," Schubert; Toccata for the Organ, Theo. Dubois; Fantasia sur "O Santissima," Lux; "Marche Funèbre et Chant Seraphique," Guilmant; Finale—"Alla Marcia," Petrali.

Annexed is a description of the instrument, which was built by Messrs. P. Conacher and Co., of Huddersfield:—

GREAT ORGAN.

1. Double Open Diapason	16 ft.	6. Harmonic Flute	4 ft.
2. Open Diapason	8 "	7. Twelfth	2 1/2 "
3. Gamba	8 "	8. Fifteenth	2 "
4. Höhl Flöte	8 "	9. Mixture (9 ranks)	"
5. Principal	4 "	10. Posaune	8 "

SWELL ORGAN.

11. Lieblich Bourdon	16 ft.	17. Lieblich Flute	4 ft.
12. Violin Diapason	8 "	18. Mixture (3 ranks)	"
13. Stopped Diapason	8 "	19. Cornopean	8 "
14. Salicional	8 "	20. Oboe	8 "
15. Vox Celestis	8 "	21. Clarion	4 "
16. Gemshorn	4 "	22. Tremulant	"

CHOIR ORGAN.

23. Dulciana	8 ft.	27. Saube Flute	4 ft.
24. Echo Gamba	8 "	28. Harmonic Piccolo	2 "
25. Lieblich Gedact	8 "	29. Clarinet	8 "
26. Flauto Traverso	8 "		

PEDAL ORGAN, CCC to F, 30 Notes.

30. Open Diapason	16 ft.	33. Quint	6 1/2 ft.
31. Bourdon	16 "	34. Trombone	16 "
32. Violoncello	8 "		

COUPLERS.

Swell to Great.	Swell to Pedals.
Swell to Choir.	Great to Pedals.
Choir to Great.	Choir to Pedals.
Four composition pedals to Great, and three to Swell.	

Pneumatic action to the Great organ and its couplers. Case of pitch pine varnished. Front pipes decorated in gold and colours. The organ to be blown by hydraulic power.

RECITAL NEWS.

BATTERSEA CHAPEL, YORK ROAD.—Sunday Afternoon Lectures for the People.—Programme, October 23, Organ Recital, 3 o'clock, Mr. H. W. Weston, F.C.O.:—Fantasia in G minor, J. S. Bach; Prelude: *Jeanne d'Arc* ("Return of the flocks, stillness of the evening in the valley of Domremy"), Gounod; Two Pieces for Organ, a. Toccata; b. Marche de Rois Mages, Th. Dubois; Andante in F sharp minor, S. S. Wesley; Overture in D (Con moto moderato), H. Smart; Grand Choeur in D, Guilmant.

BEDFORD.—Dr. J. F. Bridge (organist of Westminster Abbey) recently gave a recital in the Church of St. John the Baptist. The Programme comprised:—Andante, Allegro moderato, Allegro vivace, from Concert in D minor, Handel; Romanza, Haydn; Capriccio, Lemaigre; Toccata and Fugue in C, Bach; Three Sketches, Schumann; Air Varied, Lemmens; Shepherd's Song, Evening Hymn, Merkel; March (as played at the Royal Jubilee Service in Westminster Abbey), Smart. The organ has been built by Messrs. Hele and Co., Plymouth. Dr. Bridge spoke very highly of the new instrument.

BOW AND BROMLEY INSTITUTE.—Mr. W. de Manby Sergison gave the Recital on Saturday last; playing Prelude and Fugue, D major Bach; Fantasia in F minor Mozart; Air with variations Heise; Cantilene Salone; Chorus Lohengrin Wagner; and Marche aux Flambeaux Guilmant. The vocalist was Miss Myers, Violin Mr. Hargrave, Harp Miss Ida Andain. To-night Dr. Peace of Glasgow will be the organist.

DEMERARA.—At St. Philip's Church, George Town, an organ recital was given on the 23rd September. Admission was by ticket only, the front pews being railed off as reserved seats, and the body of the church open to the public upon payment of a shilling. The best part of the church was fairly filled, but the back seats and aisles were somewhat bare. The proceedings commenced with the singing

of the National Anthem by the choir of St. Philip's, assisted by a few lady and gentlemen amateurs, the latter being mostly members of the *Demerara Musical Society*. Then followed special versicles and Smart's *Te Deum*.—Nearly one half of the items upon the programme of the recital were selected from the Jubilee service in Westminster Abbey, the opening and closing organ solos and Handel's occasional overture inclusive. "The recital gave opportunity," says a local journal, "for the display of Mr. W. R. Colbeck's abilities as an organist."

LEEDS.—At the Town Hall, Leeds, a recital on the grand organ was given by Dr. Creser, acting for Dr. Spark, on October 15. Programme:—Fanfare, Lemmens; Theme in A, Hind; Old English Organ Concerto, Stanley, 1713-86; Grand Chœur, Deshayes; Marcia Villereccia (Rural March) and Scherzino, Fumagalli; Prelude to the opera *Parsifal*, Wagner; Chorus, "Fixed in His Everlasting Seat," Handel.

LIVERPOOL.—On the occasion of the opening of the new organ, built by Messrs. Wilkinson and Sons, of Kendal, a recital was given by Mr. S. Claude Ridley, in St. Chad's Church, Everton Valley, on Wednesday, October 12. The following was the programme:—Coronation Anthem, "Zadok the Priest," Handel; Andante in G minor, Silas; Prelude and Fugue in E minor, Bach; Fugue in G, Krebs; Andante in F sharp minor, S. S. Wesley; Organ Fantasia, the "Storm," Lemmens; Communion in F, Grison; Andante in A, with variations, Haydn; Grand Solemn March, Hy. Smart.

MERTHYR TYDFIL.—At St. David's Church, the Harvest Thanksgiving Services, on Sunday, October 23, including the following services:—*Te Deum*, Iliffe; *Benedictus*, B. Smith; *Magnificat* and *Nunc Dimittis* in E flat, E. Lawrance; Anthem, "I will magnify," Goss; Mr. E. Lawrance's Organ Voluntaries included; Bach's "St. Ann's" Fugue; an effective Andante in A by Percy Sherwood (M.S.); G. Wilment's March in D; H. Smart's Andante in F; Mendelssohn's "Heaven and the earth" (*Athalie*); "Thanks be to God, for He shall give His angels," &c. (*Elijah*); Handel's "How excellent Thy name, O Lord" (*Saul*); and "Hallelujah" (*Messiah*).

ST. NICHOLAS COLE-ABBEY, E.C.—The weekly organ recital was given at the above church, on October 4, by Mr. Henry J. Wood. The programme was as follows:—Prelude and Fugue in G. Bach; Romance, Andante con moto, and Gavotte, E. Cuthbert Nunn; Andante in E flat, Best; Toccata in F (from Organ Sonata, Widor. The winter series of Sunday afternoon organ recitals was inaugurated on October 2, by Mr. C. E. Miller, with the following selection:—Sonata No. 5, in D major, Mendelssohn; Choral, Andante con moto, Allegro maestoso, and Lied ohne worte, Moszkowski; Allegretto in B flat, Lemmens; Marche—Pour la présentation des drapeaux (*Te Deum*), Berlioz.

ST. MARK'S, MYDDELTON SQUARE, E.C.—The following programme was played by Mr. H. A. Wheeldon, F.C.O., on Oct. 9.—Allegretto, Lobgesang (Mendelssohn); Allegro Vivace, B flat (Morandi); Cantilene, A minor (Salome); Offertoire, on a Noel (Grison). It may be added, Mr. Wheeldon has gained, by competition, the appointment of organist at Christ Church, Hendon.

SUFFOLK.—An organ recital was given in Stradbroke Parish Church after Evensong, on Sunday, the 2nd inst., by Mr. Ben Cogswell, A.C.O. The following programme was rendered in an excellent manner by the young organist:—Sonata No. 4, Mendelssohn; Andante in G (by request), Batiste; Prelude and Fugue in G, J. S. Bach; Offertoire No. 2, Wely; Variations on "God save the Queen," Rink.

The new organ at the American Episcopal Church in Paris was lately opened by M. Guilmant. A great number of organ players and lovers of organ music assembled to hear his masterly performances. The accompaniments to the service-music were played by Mr. Roberts, formerly of St. Asaph's, the young English organist who has just succeeded Mr. F. Norman Adams.

NOTES

At the first Presbyterian Church, Fifth Avenue, New York, a new organ has been placed. For nearly 170 years—since the first Presbyterian house of worship was erected in Wall Street, in 1719—this church has conducted its services without an organ. The worshippers have all along been led in their hymnal devotions by an

old-fashioned tuning-fork, which has been the only musical instrument used. The new organ is a three-manual one. It is tuned to the French normal pitch, has 45 speaking stops, 7 couplers, 5 mechanical accessories, and 15 pedal movements, making a total of 72 stops and mechanical appliances. Eight of the forty-five speaking stops are blanks or preparations. They will be filled in some time in the future. The entire instrument is supplied with the Roosevelt specialties. An extraordinary feature of the thirty-eight sounding stops is that thirty-five of them are enclosed in a swell-box, thus giving a crescendo tremendous and startling. The wind for the organ is supplied by a gas engine, which, with the bellows, is in the cellar of the tower of the church. The organ stands in the tower of the church, and the keyboard and case in the gallery. It will have a rich case of black walnut, ornamented with carved caps and brackets; and when completed will have a dignified appearance. Its cost will be about 12,000 dollars.

Organ recitals, interspersed with vocal pieces, are to be given in Llandaff Cathedral during the winter months; another sign of the still advancing love of sacred music in our midst, and further evidence of the awakening of our clerical authorities with regard to the value and utility of music in church.

The organ at St. Mark's, Walworth, was originally erected by Renatus Harris, in St. Dionis Backchurch, in the year 1724. On the removal of that church it was purchased for St. Mark's, and was re-opened on May 20th, 1878. The instrument was very seriously damaged by the storm of January 18, 1881, when snow penetrated the roof the church. The old mechanism decayed, and the organ threatened to fall down. The instrument was rebuilt by Mr. E. Ingram, but the fine old case remains, and is well worthy of inspection.

It is claimed that Chicago's new auditorium-building will contain one of the largest organs in America. The plan submitted specifies one hundred speaking and forty mechanical stops, six thousand pipes and four manuals. The instrument will consist of six distinct organs, will have all modern appliances, including electric action; will take from eighteen months to two years to build, and will cost about 30,000 dollars.

M. Alex. Guilmant, F.C.O., is to play at the Bow and Bromley Institute on Dec. 3 and 10.

Lady organists appear to be increasing in number. A Liverpool paper notes:—"The latest addition to the lady organists is Miss H. Quick, of Prescott, who has been appointed to Ravenhead Church, near St. Helens. Miss Quick made the maximum marks for organ playing at a Trinity College (London) examination, and is a pupil of Mr. J. J. Monk. The services at Ravenhead Church are fully choral."

The Berlin Press have high commendation for a new church oratorio, "Ein Tag ans Leben des Herrn" (A Day in the Life of Our Lord), by Herr Otto Dienel, F.C.O., the eminent German organist and composer. The work was first heard on October 2. The text is from the second chapter of St. Matthew's Gospel, and arranged by Dr. F. Zimmer. The score is for soli voices, chorus, and organ. An English version is a thing to be hoped for; especially now the church-oratorio is an institution with us of no small importance.

Messrs. Novello and Co. have just published a Second Concert-Satz in D minor and major by Herr Otto Dienel, F.C.O., of Berlin, which is dedicated to the College of Organists. It is a fine work, containing a fugal episode, the subject of which is afterwards employed with marked effect in display passages of much boldness and vigour.

An important organ work by Signor F. Capocci, is about to be published by Messrs Weekes and Co. This is a Fantasia composed for the inauguration of the two organs at the great Church of St. John, Lateran, Rome, where the eminent Italian composer is at present engaged.

COLLEGE OF ORGANISTS' CALENDAR.

The College Library will be opened on Tuesday next, from 7 to 10.
95, Great Russell Street, W.C.

E. H. TURPIN, Hon. Sec.
(72)

Concerts.

CRYSTAL PALACE CONCERTS.

At the performance of *The Golden Legend* on Saturday, Madame Nordica sang the music allotted to Elsie with the purity of tone and artistic instinct which have won her former successes in this work; and her efforts were warmly applauded by an audience which, although numerous, was not crowded. Mr. Iver MacKay was the Prince Henry. It is a great pity that this gentleman mars a really good voice by a faulty production. He sang with taste and phrased well; but the throaty quality of his voice makes his singing far less pleasing to listen to than it should be. Mr. Watkin Mills can hardly be regarded as a successful Lucifer; his reading of the prologue was sadly deficient in fire and energy, and the result was that the finest item in the work secured scarcely any recognition from the audience. He was more satisfactory in the third scene, which went well all round. Miss Hilda Wilson, in the less important rôle of Ursula, sang carefully and well throughout. The Crystal Palace Choir made their first appearance this season, and promise to be better than usual. The sopranos sounded weak in the prologue, and sang without that force and attack which are absolutely essential to the success of the number. They improved during the afternoon, however, and the unaccompanied hymn was extremely well sung. The weakest spot seems to be the basses, who are deficient in sonority in the lower register; the tenors, on the contrary, being decidedly good. The fine orchestra of the Saturday concerts did full justice to the orchestration, which is so prominent a feature; and Mr. Manns's conducting was, as usual, all that could be desired.

The Promenade Concert, the first of the series, which was held at the Crystal Palace on Thursday last week, afforded pleasure to a large audience. The orchestra was placed on the stage, and much was done in the way of electric lighting and scenic arrangements, including a representation of St. Peter's at Rome, to render the centre transept attractive as a promenade. So much for the eyes of the promenaders; their ears were regaled with a variety of orchestral and solo music, from Schubert's *Rosamunde* overture to a waltz by Waldteufel; and from "Una voce poco fa," sung by Signorina Gambogi to the ballads given by Mr. Henry Piercy. An American singer, Mrs. Belle Cole, made her *début* with complete success. As far as one could judge in such a vast space, she has control over a rich and powerful contralto voice.

POPULAR CONCERTS.

Josef Hofmann, the diminutive lion of the autumn season, may, among other achievements, boast of having to some extent modified the scheme of so venerable and well-established an institution as the Monday Popular Concerts. As a rule these concerts are conducted on the *chi va piano va sano* principle, in the sense that the season commences in a quiet way, and only gradually works up to such excitement as may be connected with the annual re-appearance of Herr Joachim or the less regular, but no less welcome, visits of Madame Schumann. In other words, the "star" system, as far as it is allowed to influence their classical programmes at all, is generally reserved for a more advanced stage of the proceedings. But this year all this has changed. Josef Hofmann has to fulfil an American engagement, which prevents his stay among us from being prolonged much more, and in consequence he was engaged for the first Monday Popular as he had been for the first Crystal Palace concert, and once more his name attracted a much larger audience than is commonly seen at St. James's Hall so early in the season. To attribute the phenomenon to this particular cause may seem unfair to such established favourites of the public as Madame Norman Neruda, Mr. Ries, Mr. Howell, and others, and we shall be glad to find that the numbers of the audience assembled last night will be equalled on subsequent occasions when artists of maturer years are seated at the piano. Young Hofmann wisely refrained from joining the artists already named in any instrumental *ensemble*. He only played Rameau's variations in A minor, a valse by Chopin, and one of the "Songs without words" by Mendelssohn, and together with his father Schumann's "Andante con Variazioni" in B flat, Op. 46, for two pianofortes, acquitting himself on each occasion in a highly

creditable manner, and being as a matter of course applauded to the echo. The concert opened with Spohr's string quartet in A, Op. 93, in which Madame Norman Neruda successfully co-operated with Messrs. L. Ries, Holländer, and Howell, and the lady played at the opening of the second part the "Prelude, Romance, and Scherzo," by Franz Ries, to the evident delight of the audience. Miss Liza Lehmann, the vocalist of the concert, gave as her principal solo the air from Saint-Saëns's "19th Psalm," with which she had lately achieved so brilliant a success at Norwich. Separated from its context, and deprived of its instrumental setting, with the exception of the violoncello obbligato, admirably played by Mr. Howell, the music naturally lost much of its effect, but the simplicity and truth of feeling imparted to it by this young artist remained undiminished, and did not fail of their effect upon the audience. To the second part Miss Lehmann contributed two German songs, one a beautiful folksong, provided with a pianoforte accompaniment by Brahms, the other a "Mädchenlied," simple and straightforward as a girl's song ought to be, but a trifle silly withal. Miss Lehmann had to return three times to the platform, and finally repeated the song.

MR. WALTER BACHE'S PIANOFORTE RECITAL.

Mr. Walter Bache's programme last Saturday at St. James's Hall was exclusively devoted to pianoforte pieces by Franz Liszt. Mr. Bache's admiration of his late master's music is well known; he has, indeed, worked in its cause more assiduously than any number of artists in this country put together, and, at a period when that music was a "drug in the market," he gave a series of grand Orchestral Concerts, bringing such works as *Les Préludes*, *Tasso*, *Mazeppa*, *Faust*, and many others, to a first hearing. That the costly machinery of an orchestra had, for want of response, finally to be dispensed with, is not Mr. Bache's fault. The selection on Saturday consisted of the *Rhapsodie Hongroise*, No. 5, and the *Deuxième Année*, "Italie," from the *Années de Pèlerinage*. Amongst the eight numbers which compose this series, that inspired by Petrarch's Sonnets may be singled out as possessing special qualities of beauty; the "Dante" Fantasia, on the other hand, appeared weak, suffering from an inevitable comparison with the composer's "Dante" Symphony. Mr. Bache points out several passages in the *Divina Commedia* which appear to him to have suggested this music, but as he confesses that he has no authority for this statement, it would have been better to have left the connoisseur to draw his own conclusions. The performance was distinguished by Mr. Bache's earnest and enthusiastic spirit, and was received with much warmth by a numerous audience.

COLLEGE CONCERTS.

THE friends of the students of the Royal College of Music mustered in force on the 20th inst., on the occasion of the first concert of the present season. It is always gratifying to find evidence of serious and conscientious work amongst our young musicians, and that such work is being done at this institution was amply proved by the nature of the programme, and its performance. The best rendered item was unquestionably Beethoven's String Quintet in C (Op. 29), played by Messrs. J. Sutcliffe, S. Blagrove, E. Kreuz, A. Hobday and W. H. Squire, all of whom have obtained scholarships at the College; a good *ensemble* and a careful attention to *nuances* were prominent features in a performance which would do credit to older musicians. Mr. Sutcliffe, who has a good tone and phrases with intelligence, promises to develop into a violinist of great merit. The younger pupils were heard in a string quartet of Mozart. This would have been improved by more rehearsal and greater attention to balance of tone, but its performers have plenty of time before them for amendment in these respects; their playing showed, at any rate, that they are being trained in the right way. Miss Maud May, a scholar, chose Beethoven's 15 Variations and Fugue for the pianoforte on the theme in E flat, which the master has also employed in the finale of the "Eroica" symphony. This young lady lacks firmness at present, but her execution is neat and her left hand passages clear. Miss Marian Osborn (S), played three numbers of Schumann's "Kreisleriana" with confidence and brilliancy, but did not quite grasp the poetical side of No. 2. The instrumental portion of the programme was completed by Mr. A. Blagrove's performance of Chopin's 2nd Nocturne as arranged for cello; his reading was,

however, marred by a total absence of that dreamy quality which pervaded Chopin, and which is perhaps nowhere more prominent than in this particular Nocturne. Miss Emily Davies, who sang Clay's "She wandered down the mountain side," must guard against a tendency to throatiness in the lower register of her voice. The other vocalist was Miss Marian Osborn (S), whose warm contralto voice was well suited in the well-known air, "But the Lord is mindful," from St. Paul, which she sang with religious expression eliciting warm approval; she should be careful not to force her high notes, which are a trifle hard at present. The College staff are on the whole to be congratulated on the work that is being done.

An invitation concert was given by the students of Trinity College on the evening of the 25th inst. The programme, which was brought well within an hour and a half, contained, as its principal features, Beethoven's Sonata in E flat, for pianoforte and violin, played by Miss Maud Cater and Mr. W. F. Robins (Violin Exhibitioner); Mendelssohn's Sonata in B flat, for pianoforte and cello, played by Miss Gertrude Corbin and Mr. J. H. Calcott; and a trio of Hummel, played by Miss Emily Rivett (Benedict Exhibitioner) and Messrs. Robins and Calcott. The principal defect in these performances was a want of attention to that *sine qua non* of finished renderings—careful phrasing; and we earnestly advise these young people to pay particular attention to this important detail. Pianoforte solos were contributed by Miss Elizabeth Grose and Miss Susannah Turnbull, the former of whom, in Bach's Prelude and Fugue in C sharp, showed neatness of execution in the rendering of the fugue. Vocal items were furnished by Miss Florence Verey, Miss Lizzie Dunkley, and Mr. F. H. Amory.

The Royal Academy of Music gave the first of their chamber concerts of the season at St. James's Hall last week. A new cantata, *Around the Hearth*, by Sir George Macfarren, was given for the first time by the lady students. A piece for violoncello, composed by Miss Bertha Ball, a pupil, was performed in the miscellaneous part of the programme.

MISCELLANEOUS CONCERTS.

The round of pianoforte recitals, of which, judging from last season and present announcements, we may again anticipate a full crop, was opened by Herr Bonawitz, who promises no less than six "historical" *matinées* at the Portman Rooms, extending until March next, which as implied by the name, are intended to illustrate the progress of music from the fifteenth century to the present day. In order to accomplish this with increased efficiency, the organ, as the oldest keyboard instrument, was used at the first concert of the series in the performance of compositions by Conrad Paumann, P. Hofhaimer, etc., dating as far back as the year 1410. These specimens are not unlike ancient pictures that have been painted before the laws of perspective were appreciated, and though strange to modern ears, could not fail to interest the musical student. A considerable advance on that primitive stage of art culture was shown in a selection of pieces written between the sixteenth and eighteenth centuries by William Byrde, Johann Kuhnau, and C. Ph. E. Bach, and played on the harpsichord, and among these the extraordinary development of the sonata form and modernisation of musical thought generally, by the last-named composer, became strikingly conspicuous. A sonata by Mozart and Beethoven's early Op. 7 followed in due course on the modern "grand," the latest stages of development in pianoforte music being represented by Schubert, Mendelssohn, Schumann, Chopin, and others, winding up with Liszt. The ensuing recitals will be modelled on the same plan, thus offering in addition to the educational purpose the signal advantage of needful variety over the course adopted by Anton Rubinstein, who confines each concert to a separate period. Regarding the performance, Herr Bonawitz appears to be more in sympathy with the modern school than with the older masters, the Mozart, and even a portion of the Beethoven Sonata having been played, not to say slurred over, in a singularly uninteresting manner, whilst considerable variety and refinement of expression marked the interpretation of the great Schumann Fantasia Op. 17, Chopin's Nocturne, and, as matter of course, of his own elegant little "Idylle" and "Valse." Herr Bonawitz is obviously a man of comprehensive artistic research and exceptional mnemonic power, for the music, including over 130 pieces, is all to be played without book. The slip of even Herr Bonawitz's

retentive memory in Chopin's familiar Scherzo in B flat minor supplies, however, another lesson, that that insane habit of playing by rote, which, whilst detrimental to art in many ways, benefits none, should be dropped, and the sooner the better.

The Messrs. Hann, a talented family of instrumentalists, gave the first of a new series of chamber music concerts at the Gresham Hall, Brixton, on Friday evening last week. With Messrs. Lewis and E. H. Hann (violins), Mr. W. H. Hann, (viola), and Mr. W. C. Hann (violoncello), Mr. Sidney H. Hann at the pianoforte, a combination is formed capable of rendering an extensive repertory of chamber music. The selection last Friday week comprised Spohr's Quartet in G minor, Op. 4, No. 2; and Raff's Quintet in A minor, Op. 107, besides a duet for violin and violoncello, by Leonard and Servais, very interesting in character, and well played by Messrs. Lewis and W. C. Hann. Songs were contributed by Miss Agnes Larkcom, who was recalled for David's "Couplets du Mysoli," and received such an ovation for Miss Mary Carmichael's "June song" (accompanied by the composer) that it had to be repeated. The second concert is fixed for November 11.

Master Harold Bauer gave a violin and pianoforte recital at the Princes' Hall on Tuesday evening, and exhibited considerable executive skill on both instruments, more especially on the violin, which, considering that the exceptional mechanical difficulties of each suffice almost to absorb a performer's lifetime, is saying not a little in favour of this clever youth's industry. It is only fair to surmise that with riper years enhanced powers of expression will follow. The aspiring young artist's standard of proficiency in this twofold capacity may be gauged by adding, that the programme included such works as Mendelssohn's Concerto, Sarasate's Spanish dances, excerpts from Bach's unaccompanied Sonatas and Wieniawski's *Airs Russes* for violin, and selections from Bach, Chopin, Schumann, &c., for the pianoforte.

Miss Jessie Kosminski, the juvenile pianist, attempted a pianoforte recital at Princes' Hall. If the display of juvenile, consequently more or less unripe, musical talent is at all times a somewhat questionable proceeding, it becomes an absolute duty to protest, both on artistic grounds, and on behalf of those who give their time and money—against such an exhibition of unfinished technique and want of grasp, or rather positive perversion of the character of classical works, as occurred on the occasion under notice. Such performances belong to the schoolroom, but certainly not to a West End concert-platform. The greatest injury in such happily rare cases results, however, to the young student, by the injudicious applause, and even the absurdity of handing up baskets of flowers by ill-advised friends. Nor should a paying audience be treated to an amateur violoncellist, who has yet to learn the art of handling his instrument, in Beethoven's early Pianoforte Trio, opus 1, No. 2, which was included in the programme.—A relief to the incompetence of the instrumental performance was afforded by Madame Rose Hersee, who, barring a somewhat excessive vibrato, lent much charm to Padre Fiboni's expressive aria, "Ah, piangete," and Beethoven's Lied, "Neue Liebe," and showed excellent taste in the selection of these classical pieces.

AVENUE THEATRE.

On Wednesday evening, an English adaptation, by Mr. Henry Farnie, of Mr. R. Planquette's "La Vieille Garde" was produced at this theatre, under the title of "The Old Guard," with all the usual signs of success. The slender plot supplied by the librettist as a framework for the series of lively songs, concerted pieces, and dances, always expected in entertainments of this sort, differs considerably from the original, and deals much in mystification. Thanks, however, to clearness of dialogue and workmanlike construction, the perplexities in which the characters find themselves involved seldom, or for any length of time, extend themselves to the audience. The despotic system of matchmaking prevailing under the first Empire supplies the principal motive of the story; but a detailed account of this would serve no useful purpose, inasmuch as the main attractions are to be found not so much in the developments of that story as in the bright variety entertainment it serves to string together. It is sufficient, therefore, to explain, that in order to defeat a plan formed by the Emperor Napoleon to marry the daughter of a Marquis

belonging to the ancient nobility to one of his own officers, the daughter takes the position of her own lady's maid, and the latter that of the prospective bride, much to the discomfortment of their respective lovers, each of whom finds himself, as it were, "told off" to the wrong girl. To add to the confusion, it turns out that in the case of the two ladies, the venerable process of "changing at birth" had been resorted to, from motives of revenge, by their nurse, a discarded lover of the old marquis. Thus the changed identities, assumed originally for strategic purposes, become serious realities, and a re-transfer of lovers brings all to a happy ending. As a matter of fact, the story in this case is of only secondary importance, and even those who might feel indisposed for the slight mental effort required in following it, would find ample amusement and gratification for eye and ear. Mr. Arthur Roberts was ever ready to the rescue, when interest otherwise flagged, with his whimsical and exuberant drollery as "M. le Maire" and innkeeper combined, and was admirably seconded by his colleague, Mr. Dallas. Indeed, in the topical duet in the second act, which was received with especial favour, the two may be fairly said to have shared the honours. Much of the success of "The Old Guard" will be due, too, to the vocalists who have been selected to give strength to the more serious part of the entertainment. Mr. Alec Marsh, who, it will be remembered, lately acquitted himself with considerable credit at the Norwich Festival in Mancinelli's *Isaiah*, here figures as the young Captain Marcel—and figures as effectively as he sings well. Another newcomer is Miss Marion Edgcombe—known in the concert-room as Madame Marion Mackenzie—who sustained satisfactorily the part of Fraiset. Miss Henriette Vollak, as a youthful bugler, showed capacity and winning ways, and was twice encored in her "recruiting song." As for Miss Phyllis Broughton, her brightness, prettiness, and very graceful dancing earned for her, it scarcely need be said, the usual hearty welcome. Mention also should not be omitted of the effective services of Miss Fanny Wentworth as Murielle, and of Mr. Tapley as Gaston. The music makes no excessive demands upon the comprehension of an audience that comes with the sole object of being amused. There is little originality in it, but it is lively, and even tuneful of its kind, and serves its purpose, perhaps, better than would more ambitious efforts. The piece is gaily if not sumptuously mounted; and goes so merrily that a successful career may no doubt be predicted for it.

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
"Don Giovanni" Concert	Crystal Palace	3
Popular Concert	St. James's Hall	3
MONDAY, 31.		
Popular Concert	St. James's Hall	8
Mr. Carter's Choir	Albert Hall	8
"The Red Cross Knight"	Shoreditch Town Hall	
TUESDAY, NOVEMBER 1.		
Miss Mathilde Wurm	Princes' Hall	8.30

Music Publishers' Weekly List.

PIANOFORTE.

Alpine Rose, An	P. V. Greenwood	Edwin Ashdown
La Vallière, menuet	E. M. Lott	"
Maintenon, pavane	"	"
Polka des Acrobats	"	"
Pompadour, gavotte	"	"

VOCAL.

Abide with me (contralto song, A to D)	C. Cronk	Edwin Ashdown
Songs and Part-Songs for treble voices	Charles Vincent	Novello

BOOKS.

Choral Instructor for treble voices	Charles Vincent	Novello
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DANCE MUSIC.

La Donna Waltz	Egbert Deane	British and Foreign Piano and Mus. Pub. Co., Buxton,
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Notes and News.

LONDON.

Mr. Holloway's Magnificat and Nunc Dimittis are published by Messrs. Novello, and not by Mr. Ascherberg, as we misprinted last week.

There is some talk of bringing out Verdi's *Otello* in the original at the Royal Italian Opera, Covent Garden, next season. What does Mr. Augustus Harris say to this?

An account was given, among our Foreign Notes last week, of the directions issued by the Committee of the International Exhibition of Music to be held next year at Bologna, Signor Verdi being the honorary, and Signor Arrigo Boito the acting, Presidents of the Musical Commission. In view of the importance of the occasion, Bologna, as Mr. Cusins points out in his letter to *The Times*, "apart from being a great centre of learning, has always been, and is to-day, in the van of musical progress," it is desirable that England should be adequately represented at the Exhibition, and, to further that object, an English branch committee has been formed, including Sir George Grove, Signor Arditi, Mr. G. Henschel, Mr. Hipkins, Mr. F. Hueffer, Mr. Julian Marshall, Signor P. Mazzoni, Signor E. Peruzzi, Signor Randegger, Mr. Villiers Stanford, and Signor Tosti. A meeting has been fixed for Wednesday, November 2, when practical steps for the furtherance of the scheme will be discussed.

Dr. Hubert Parry is hard at work on his Birmingham Oratorio.

The *Gazzetta Musicale* states that, owing to the success of *Isaiah*, Signor Mancinelli received offers to write oratorios from several English firms (names not given), but that he has made up his mind for a Requiem Mass.

Madame Cornelia Dalnoky, a clever Hungarian operatic singer, will make her appearance shortly at one of the concerts given by The London Wind Instrument Association at the Continental Gallery.

Mr. Henschel was at Cologne last week to hear Brahms's new concerto for violin and cello. It will very probably be heard at the London Symphony Concerts.

The important musical events of the Brighton season are the Albani and Patti Concerts, to be given by Mr. Kuhe: the first-named taking place on Nov. 14, and the Patti Concerts on the first Saturday afternoon in December, both being in the Dome.

M. Hervé will undertake the post of musical director at the Empire, where two elaborate ballets are in preparation.

A poetic tragedy by Miss Graves, entitled "Nitocris," will be produced at a morning performance, on Nov. 2, at Drury Lane, when Miss Alma Murray, Miss Sophie Eyre, Mr. Barnes, and Mr. Fernandez will appear. Mr. Augustus Harris takes great interest in the production, and has lent the scenery of *Aida* specially for the occasion.

Upon the conclusion of the run of *Ruddigore* at the Savoy Theatre, *H.M.S. Pinafore* will be revived.

A burglary was committed on Monday night at the residence of Madame Patti, Craig-y-Nos Castle. An entrance was effected through one of the windows, and some valuable trinkets belonging to Signor Nicolini were carried off. It was at first reported that jewellery valued at £30,000, belonging to Madame Patti, had been stolen, but this was unfounded. The police have a clue to the perpetrators of the robbery, who are said to be professional burglars. A large reward is offered for their apprehension.

PROVINCIAL.

BIRMINGHAM, Oct. 24.—Mr. Short's Mass, No. 2, "St. George," was given for the first time, with full band, chorus, and organ, on Monday last, in our Town Hall, and attracted a good audience, notwithstanding the disappointment caused by the non-appearance of Mr. Vernon Rigby (through illness). At a moment's notice a substitute had to be found, and a local tenor, Mr. Badger, kindly undertook the part allotted to Mr. Rigby. Speaking of the Mass, we are happy to say that Mr. Short in this his latest work has shown considerable progress. The new Mass has a Mozartian stamp about it, and some excellent fugal and counterpointed passages are most skilfully worked out. The performance on the whole, considering the available resources at command, was satisfactory enough. Madame Helen Trust, the principal soprano, did not seem to be at her best in church music, her intonation being at times faulty and her singing passionless. She did, however, better in the second part, especially in Mozart's "La ci darem." Miss Cecilia Short, who sang the contralto music, possesses a pleasant and rich voice. She was heard to great advantage in Cowen's "Better Land," which was given with great feeling and expression, and elicited an encore. Some excuse must necessarily be made for Mr. Badger, the tenor, who had not sufficient time given him to prepare his work in the Mass. His singing in the second part of the concert, which consisted of miscellaneous items, was highly creditable. Mr. Short conducted, and Mr. Halliley gave good help at the organ.—To-morrow Messrs. Harrison give their first subscription concert of this

series, and, judging from the unprecedented sale of tickets, the Town Hall will be crowded in every part to its utmost limit. The vocalists will be Madame Albani, Miss Mary Davies, Madame Patey, Mr. Sydney Tower, Mr. Frederick Bevan, and Mr. Santley. Solo pianoforte, Master Josef Hofmann and his father, Casimir Hofmann. Violin, Herr Poznanski. Conductor, Signor Tito Mattei. An account of the concert will be given in next week's *Musical World*.—Mr. Stockley also gives his first orchestral subscription concert this week. Dr. Villiers Stanford will on that occasion conduct his Irish Symphony. The vocalists are Madame Georgina Burns and Mr. Leslie Crotty.—Mr. Charles Lunn's ninth annual pupils' concert will take place on Saturday next, in which ten of his pupils will take part. Solo violin, Miss Lillian Dixon; conductor, Mr. Lunn; accompanist, Mr. W. Sewell, A.R.A.M.

BRISTOL, October 24.—Last Friday evening and Saturday afternoon the Musical Festival Society gave their usual intermediate concerts. At the evening performance Dvorak's *The Spectre's Bride*, and a brief miscellaneous selection were presented; whilst at the afternoon concert *The Revenge*, *The Golden Legend*, and "Rule Britannia" were the items selected. Of works so well known in the Metropolis it is not necessary to make any critical remarks with regard to their structure, the only duty left being to note the way in which they were rendered. In *The Spectre's Bride*, which had been heard here before, the soloists were Miss Annie Marriott, Mr. Edward Lloyd, and Mr. Santley, who one and all repeated interpretations more or less associated with their names. The chorus on the whole sang well, and the orchestra—that of Mr. Charles Hallé—played very finely, though at times it rather overpowered the vocalists. In the second part the rendering of two Wagner excerpts, viz., the introduction to the Third Act of *Die Meistersinger* and the "Walkürenritt" were special features, the latter being encored. Mr. Edward Lloyd sang Gounod's new song, "The Holy Vision," first produced at Norwich, but the applause that was heard at the conclusion was, I fancy, more for the artist than for the composer. Mr. Santley gave a fine rendering of "The Vicar of Bray" and "Here's a health to His Majesty," the latter as an encore; but it is a long way from Wagner, whose excerpts immediately preceded them, to the two songs just mentioned. On Saturday afternoon the concert opened with *The Revenge*, which but for an occasional ragged attack was very finely rendered by the choir. To this succeeded "Rule Britannia," in which Madame Albani and Mr. Edward Lloyd sang the solo verses. I suppose it was Villiers Stanford's spirited work that suggested this song and chorus to the executive, or else it would be hard to account for its inclusion in a *soi-disant* festival scheme. The audience were not raised to any very extraordinary pitch of enthusiasm by the rendering, which certainly suffered from the unfortunate way in which Madame Albani forced her voice. As the audience elected to stand during its performance, I suppose "Rule Britannia" is henceforth to rank as our National Anthem No. 2, or rather No. 3, for I suppose the one which invokes blessings on the head of the Heir Apparent is No. 2. *The Golden Legend*, which concluded the concert, was heard here for the first time, and received at the hands of all concerned a rendering in every way worthy of so charming a work, and great praise is due to Mr. D. W. Rootham for the manner in which the choir, whose trainer he is, acquitted itself. The soloists were Madame Albani, Miss Winant, and Messrs. Lloyd and Santley. Of three of these artists nothing need be said, except that they fully sustained the great reputation they individually enjoy. Miss Winant had not been heard here before, and created a marked impression by the refined and intelligent manner in which she rendered the music allotted to Ursula; though her voice seemed hardly strong enough for our Colston Hall. Musically, these two concerts were a great success. Financially, I am afraid they will result in a loss, for though *The Golden Legend* drew a crowded house, the Friday evening concert was but fairly attended.—On Monday, Mr. Dodd, from Cardiff, Manchester, &c., started a series of Monday Popular Concerts in place of those the apathy of local amateurs have allowed to die. The new caterer for public favour has started well and as his concerts are to take that form of entertainment so much beloved in the provinces—the ballad concert—there is every reason to suppose that success will attend his undertaking. The chief attraction at last Monday's concert, which was well attended, was Mr. Barton McGuckin, who was heard with evident pleasure by his listeners. Other vocalists were Miss Bertha Moore, and our local baritone, Mr. Worlock, and the Cathedral quartet party, whilst Miss Dinelli, the violinist, supplied the instrumental music. For next Monday Miss Gomes is announced.—On Tuesday afternoon Mr. Frederick Huxtable, a local professor, gave a highly interesting pianoforte recital, to the evident delight of a numerous audience.

DUBLIN.—The final performance of Mr. Mapleson's Italian Opera Company in Dublin, on Saturday evening last, was made memorable by the presentation of a *bâton* to the accomplished and veteran conductor, Signor Ardit. When the first act had terminated there appeared to the gaze of the audience something decorated with fluttering ribbons descending from the upper gallery, accompanied with cries of "Send it on." It was accordingly passed on by those in the pit stalls to the hands of the *maestro* for whom it was intended, amid loud cheers and applause from all parts of the house. Signor Ardit bowed his thanks, but there were cries of "Speech," with which he had to comply. He said he could not speak

English very well—perhaps he could speak better in Irish (laughter). They would excuse his mistakes, but he would do his best. Ladies, gentlemen, and friends, he had proofs of their kindness for many, many years since his first appearance, not in England, but in Ireland (hear, hear)—in that dear land which he would call a musical land (cheers). He had been in many towns in the world, but he had never found a public so enthusiastic and intelligent as theirs (applause). He should never forget their kindness to him in that town. He did not think he deserved that—indicating the *bâton* (cries of "You do, more," and cheers). He thanked them many, many times, and assured them that it was the best souvenir he had had during his career. After a reference to the past days of Italian opera, which were illustrated by Piccolomini, Giuglini, Titiens, and others, he said, in conclusion, that he hoped it was not the last time he should have the honour of being there and of conducting with that *bâton* (cheers). Again he thanked them all very much, and would say "Viva Irlanda" (cheers). The gallery then sang "For he's a right gay fellow," and the veteran musician again bowed his thanks with an earnestness of manner which showed how much he felt the compliment paid to him. The *bâton*, it may be mentioned, was a very elegant one, made specially by Johnson, of Grafton Street, and bearing the inscription, "Presented to Signor Ardit by a few of his admirers in Dublin, October, 1887." The requisite fund for the presentation was raised in a very short time by a large number of subscribers.

ENNISKILLEN.—Harvest Thanksgiving Services were held in the parish church on Sunday, October 16. At Matins the service was Clarke Whitfield's in E major, and the anthem, Barnby's "O Lord how manifold are Thy works." At Evensong, Clarke Whitfield's service was continued. Special psalms were sung to chants by Boyce, Barnby, and Lames respectively. On Monday the 17th, the services were resumed (full choral), when the organ and church choir were augmented by the military band and choir of the 16th Regt.; Stainer's service in A was performed, and as an anthem, Stainer's Creed in D, the effect of the trombones in the initiatory phrase of the anthem, and the whole force of the organ, band, and combined choirs in the forte passages was very fine, and created a profound impression on the immensely crowded congregation. Mr. Matthew Arnold presided at the organ, and transposed at sight (to suit the higher pitch of the band) Stainer's elaborate service and difficult anthem.

GLASGOW, October 26.—Quite a concourse of people assembled in the Queen's Rooms last Friday evening on the occasion of young Josef Hofmann, the wonderful child pianist and composer, making his first appearance in this city. He was assisted by his father, Herr Casimir Hofmann, in the opening concerto (Weber), and in the final *Don Juan* Fantasia (Lysberg). The remainder of the programme was comprised of "Sonate Pathétique," Beethoven; Nocturne E major, Mazurka C major, and Valse A flat, all by Chopin; a Romance and Valse, both his own compositions; and Chant Polonais, Chopin—Liszt. No. 3 on the programme was announced as an "Improvisation" on a theme given by one of the audience, and on his father playing a few bars, the young pianist with dexterity caught the air, which proved to be the introductory bars to the part-song of Mr. Walter Macfarren's "You stole my love," for the rendering of which he was repeatedly recalled. A second and final recital will be given by the young prodigy next Friday evening. Beethoven's "Moonlight Sonata" is announced as one of the pieces on the programme.—On Monday Mr. Augustus Harris produced (for the first time on any stage) at the Grand, a Dramatic Romance in four Acts, entitled "Our Bonnie Prince," the performance of which was witnessed by a large audience. Mr. Julius Knight as "Prince Charles Edward Stuart" played with dignity, and the part of the heroine, "Flora Macdonald," was excellently played by Miss Florence Harrington. The other parts were in capable hands. The scenic artists are to be congratulated for their efforts in trying to put on canvas the exquisite scenery of the Hebrides, more especially Mr. Charles Frampton and Mr. William Glover. The incidental music composed, selected, and arranged by Mr. A. Haines, is worthy of notice.—Mr. Alfred Hollins (from the Royal Normal College for the Blind) gave a pianoforte recital in the Queen's Rooms last night. The audience, though small, was most appreciative throughout the performance. The programme consisted of two parts; the first part included:—Fantasia and Fugue in G minor, Bach (transcribed by Liszt); Sonata in C major, Op. 53, Beethoven; Capriccio, No. 2, Op. 76, and Scherzo, Op. 4, Brahms; Nocturne in D flat, Op. 27, Etudes, No. 2, Op. 25, No. 5, Op. 10; and Polonaise in A flat, Op. 53, Chopin. The second part embraced:—"Abends," Op. 55, and Giga con variazioni, from Suite, Op. 91, Raffi; The Fountain, Op. 10, Sterndale Bennett; Minuet and Fugue, Op. 113 (for left hand), Rheinberger; Etude in G major, Rubinstein; Improvisation, given by one of the audience, the melody being "St. Patrick's Day," for which the performer was heartily cheered; Tarantelle, Dargomijski (transcribed by Liszt); and Etude, "Feu Follet," and Polonaise in E, both by Liszt.

LEEDS.—The Carl Rosa Opera Company commenced a fortnight's engagement here on Monday last, the *répertoire* for the first week being *Carmen*, *Nordis*, *Galatea*, *Masaniello*, *Mignon*, and *The Bohemian Girl*. The opera of *Carmen* received an excellent performance; but exception

might, perhaps, be taken to the part of Don José. Mr. Corder's opera, *Nordisa*, is unequal. The second act—the best of the three—received the appreciation its merits demanded. Miss F. Moody was very successful in the character of Nordisa; and Mr. Max Eugene was equally so in that of Andreas Brand. *Galatea* has little or no characteristic features; its one merit is to show to the best advantage the brilliant acting and singing of Madame Marie Roze in the character of Galatea. Neither the chorus or the orchestra shone to any degree of advantage in *Nordisa*; but little or no could fault be found with their work in *Galatea*. The second Popular Concert brought forward a most excellent programme. Three fine overtures, *Die Zauberflöte*, *Ruy Blas*, *William Tell*, Beethoven's Violin Concerto in D major, and Schubert's unfinished Symphony in B minor, were performed; and the playing of Mr. Charles Hallé's orchestra was above the average. Madame Norman-Neruda gave the concerto splendidly. Mr. Fischer was the vocalist.

LIVERPOOL.—With the opening of the Philharmonic Society's series of concerts, the musical season in Liverpool may fairly be said to have commenced. The first of the concerts, beyond the admirable violin solos contributed by Madame Norman-Neruda, was distinguished by nothing except the unsatisfactory orchestral renderings and the equally slovenly choral items, but at the second concert, on Tuesday last, not only had Mr. Hallé the orchestra better in hand, but the vocal items were also much more pleasing, although still far from perfection. The interest of the evening, however, was undoubtedly the first appearance here of little Josef Hofmann, and the marvellous executive ability displayed by this precocious child, as well as the strong artistic feeling he evinced was productive of unusual enthusiasm, especially considering the proverbial coldness of these audiences. The little fellow rendered a Beethoven Concerto as well as several fugitive pieces, and after each he was recalled several times. At the third concert, on the 8th inst., Sullivan's *Golden Legend*, and Stanford's *Revenge* will be given, conducted by their respective composers.—An absurd rumour has been circulated in a local paper to the effect that these concerts will be discontinued after Christmas. Possibly the writer refers to the Hallé concerts which are about to commence on November 1, but certainly the concerts of the Philharmonic Society will not be discontinued.—On Monday night, the 24th inst., a new opera entitled *Horne's Oak*, by Mr. J. C. Bond Andrews, was produced at the Prince of Wales's Theatre. Considerable interest was aroused by the announcement of this piece, owing to the local connections of the composer; and a very large and representative audience assembled for the initial performance, which was also the occasion of the reopening of the theatre after a lengthened closure. The new piece has many merits from a musical point of view, but it is distinctly not a comic opera. Several of the items are gems of melodic beauty, and deserved far better treatment than they had from the performers and the librettist, whose book was of the most uninteresting description, but the scoring was singularly weak, and the piece will want redressing and very considerably re-writing before it can have any chance of attaining popularity.—The Metropolitan Sunday Society might very well take a few lessons from its Liverpool brother. The proceedings of the second year of the Society's efforts commenced on Sunday last in the Rotunda Lecture Hall, which has been rented from the Corporation after a lengthy and excited debate in the council, with the result that the "thin end of the wedge" party was badly beaten. Last year's report shows a very satisfactory state of things. About a dozen lectures were given by Sir George Macfarren and other gentlemen of note, and a considerable sum of money was realised by voluntary contributions and subscriptions. No charge has ever been made for admission, and of late the chairman has been abolished to the infinite satisfaction of the weekly audiences, which average about 3000. The first lecture of the current series was given by Mr. W. J. Argent, who took the life and works of Beethoven as his subject, and delivered a bright address which was agreeably diversified by the performances as an illustration of the entire "Pastoral Symphony" by the People's Orchestral Society, a talented amateur organisation whose services are always freely given for any worthy object. The third lecture, on Sunday, November 6, will be given by Mr. J. N. Petrie, a critic well known here. The subject will be "A Cycle of Pianoforte Music," and the numerous instrumental illustrations will be rendered by Mr. A. E. Bartle of whom more anon.

MANCHESTER.—On Tuesday evening, Oct. 25, a chamber concert was given by the Misses Bristowe at the Gentlemen's Concert Hall. It is to be regretted that its financial success was not more closely proportioned to its musical interest. The concert was indeed a very enjoyable one throughout; the more so as it served to introduce a pianist—Miss Lucy Bristowe—who, we make no doubt, has a successful career before her. This young lady, who showed as a child a quite phenomenal talent for the piano, has recently returned from a course of study under Reinecke. The master has impressed himself very completely upon his pupil, largely for good, though to some extent for ill. The general excellence of her execution was testified to by her thoroughly good and conscientious rendering of so trying a work as Beethoven's "Aurore" Sonata, Op. 53. Throughout the whole of this there was nothing which taxed her powers to the utmost, with the exception, perhaps, of the impossible octave passage at the end of the rondo, which she wisely altered in accordance

with von Bülow's suggestion—a liberty, by the way, that few virtuosi omit to take. Especially admirable was the restraint she imposed on herself during the rondo in not hurrying the tempo, as by this means she avoided any suspicion of slovenly playing. Her whole rendering of the Sonata indeed evidenced a competent executant and intelligent musician. The faults of her playing she has to some extent in common with Reinecke—namely, an occasional absence of light and shade, and a certain hardness of touch, more especially in her octave playing. The latter mistake is due to her octaves being produced from the arm instead of by that subtle combination of wrist and finger touch by which alone octaves are made to sound beautiful. The sister of this talented pianist—Miss Fanny Bristowe—is at least equally talented, being well known as our best local soprano. On Tuesday night she was evidently suffering from nervousness. Still it was impossible not to notice the beautiful quality of her voice, and even more than this, the extremely refined and artistic spirit which guided her interpretation of Liszt's difficult "Freudvoll und Leidvoll," and Dessauer's "Spanisches Lied." Of Mr. Seymour Jackson we have spoken in high praise on previous occasions. His singing of Beethoven's "Adelaide" was one of the most successful features of the concert. The instrumentalists were, besides Miss Lucy Bristowe, Herr Otto Bernhardt and M. Vieuxtemps. Mendelssohn's Trio, Op. 49, was very well given, and M. Vieuxtemps played A. C. Mackenzie's Larghetto ed Allegretto, for violoncello, in a manner that made one regret and at the same time selfishly thankful that he had chosen to stay with Mr. Hallé in preference to starring as a virtuoso. Herr Bernhardt hardly played as well as we are accustomed to hear him, and the conclusion of the Andante ed Allegretto was marked by a slight disagreement as to time between the soloist and accompanist.—On Thursday next, Oct. 27, Mr. Hallé's first concert takes place. Madame Nordica is the vocalist, and Mr. Hallé is to play, amongst other things, Beethoven's first Concerto.

NOTTINGHAM.—The thirty-first season of the Nottingham Sacred Harmonic Society opened on Thursday night last week with Sir Arthur Sullivan's *The Golden Legend*, which here achieved a fresh success. The principals were Madame Albani, Miss Helen d'Alton, Mr. Harper Kear-ton, Mr. Watkin Mills and Mr. A. Johnson. The carefully-trained choir and well-balanced orchestra did good work under Mr. Adcock. Madame Albani's rendering of Elsie is too well known to need description here; her brilliant singing fairly carried away the audience. Miss Helen d'Alton was specially happy in her delivery of "Virgin who lovest the poor and lowly." Mr. Henry Piercy and Mr. Watkin Mills, as Prince Henry and Lucifer, were in good voice and gained applause. A miscellaneous programme followed.—The St. James's Institute Saturday Concerts were commenced last Saturday evening; the band of thirteen performers, under Miss Fromm, opened the concert. Miss Starey's violin solo, Mr. Bromley's Serenade from Berlioz's *Faust*, and other items went to make up a very attractive entertainment.

FOREIGN.

The Festival performance of *Don Giovanni* at Berlin will be also a celebration of its 50th night at the Royal Opera. It will be sung in the new German text, as at Vienna. The opera has been given only 472 times in the Imperial city, while Prague beats the record of Berlin by thirty-two performances. Herr Neumann still adheres to the Italian version for his Festival performances, and, in default of M. Faure, has secured Signor de Padilla for the title-role. Hamburg, as well as Leipzig, brings forward Molina's old comedy as an addition to the Festival programme. At Munich a cyclis of Mozart's operas (excepting only *Titus*) is holding its course.—A volume on the history of the opera, *Don Giovanni*, written by Freisauff, has been published by Kerber in Salzburg; while the pianoforte score, arranged by Fuchs, with Kalbeck's new text, has been published by Gutmann of Vienna.

There is no doubt that the performance at Cologne of Brahms's new work was a brilliant success for the composer, and no less so for the principal executants, Herren Joachim and Hausmann, and the admirable orchestra of the Gürzenich Concerts, Brahms himself conducting. The first movement, full of passion and broadly-conceived melody, gives the band hard work; the solo instruments break in with cantabile passages of wonderfully beautiful effect. Again, in the *finale*, the orchestra has a magnificent task; it is even said that the solo parts are occasionally overpowered by the stream of harmony in the so-called accompaniment.

On the same day that the Liszt monument was unveiled at Bayreuth—Oct. 22, his seventy-seventh birthday—a Liszt foundation was started at Weimar. A donation of £3,500 was given towards it by Princess Hohenlohe, the daughter of Princess Wittgenstein, and the Grand Duke of Saxony has become a patron. The aim of the foundation is to assist young musicians, especially pianists.

The monument to J. Nepomuk Hummel was unveiled at Pressburg on Oct. 16. A letter was received by the committee from the Empress of Germany, who took this opportunity to express her gratitude to her master, Hummel, and her pleasure at the completion of the memorial in his honour.

An Abt memorial will some day be erected at Brunswick.

Miss Nikita's appearance in Berlin has been on the whole received with favour, a result which had been almost frustrated by the absurd means taken to advertise the young singer. It was not to be supposed that the intelligent Berlin public and the earnest Berlin critics were to be hoaxed by the sensational fictions served to them by the agents. However, the young lady's pretty voice and graceful style of singing won for her the approval of the audience, and the sins of her agents have not been visited upon the charming though untrained young artist—at all events so far. Miss Nikita is warned by the friendly and far-seeing critic of the *Allgemeine Musik-Zeitung* not to strain her voice, which shows, in continued flatness, that too great demands are made on the strength of so young a singer.

A "first night" of unusually melancholy interest was that at the Hanover Opera on October 14, when Ernst Frank's opera in three acts, *Der Sturm*, was produced. The composer had formerly officiated as conductor at this theatre, until the state of his mind compelled him to retire. *Der Sturm*, founded on Shakespeare's "The Tempest," is not a work of remarkable merit, but it was mounted and prepared with considerable care, and received by the audience, who were aware of the sad condition of the composer, with much sympathy. Though several numbers stood out from the rest as possessing lyrical merit of a high order, and the instrumentation was in the highest degree skilful, *Der Sturm* remains inferior to Herr Frank's earlier work, *Héro*.

Miss Sigrid Arnoldson has been engaged by the Paris Opéra Comique for the December representations of *Mignon*.

Ladies are to be permitted in the stalls of the Opéra Comique for the Sunday matinées.

Bizet's *L'Arlesienne* has been revived at the Odéon; M. Lamoureux and his orchestra greatly distinguishing themselves. A version of Shakespeare's "Much ado about nothing" (*Beaucoup de bruit pour rien*), will shortly be produced, with music by M. Benjamin Godard.

Manzocchi's *Il Conte di Gleichen* has been favourably received at the Dal Verme Theatre at Milan.

The Sisters Marianne and Clara Eissler, violinist and harpist respectively, played before the Emperor and Empress of Brazil at Baden-Baden, and were invited by the Imperial couple to visit Brazil. They will meantime confine their next artistic tour to Scotland and Ireland.

Lango, a new opera by V. Ogarew, Russian Consul at Schwerin, will be produced at Lübeck.

The theatres at Palermo, Messina, and Catania, are closed on account of the cholera.

Turandot, comic opera by Th. Rehbaum, has been accepted at the Berlin Opera.

Lecocq's new operetta, *Ali Baba*, will be produced for the first time at Brussels.

VIENNA.—Further additions have been made to Herr Oesterlein's Wagner Museum. These include the death mask of Franz Liszt, and of Ludwig Schnorr von Carolsfeld, who was the first Tristan at Munich, and a portrait of the same artist as Lohengrin, a loan from an eighty years old *costumier*, who received it as a present from that artist.—Herr Eusebius Mandyczewski has been requested in Herr C. F. Pohl's will to complete the third volume of the great Haydn biography, left unfinished by the sudden death of the last-named musical *littérateur*.—The Rose String quartet announces five concerts during the winter season.—Madame Pauline Lucca obtained a perfect ovation at her *réentrée* as Despina in Mozart's *Così fan Tutte*. Other rôles were in the competent hands of Fräulein Lehmann, Braga, Herren Mayerhofer, Horwitz, and Müller.—The Philharmonic concerts will produce Brahms's Variations on a theme by Haydn, and Symphony in D, Dvorak's Symphonic Variations (first time), a new Symphony in E flat by Robert Fuchs, Schumann's Symphony in C, Volkmann's overture to *Richard III.*, Wagner's "Charfreitagszauber" from *Parsifal*, and other standard works.—The Hellmesberger Quartet Cyclus will, besides a classical selection, include the following works: Brahms's String Quintet in F, and Pfitz Trio in C minor (pianoforte, Johannes Brahms), Goldmark's Trio in E minor (piano, Xaver Scharwenka), Paumgartner's Sextet (new), Saint-Saëns's Pianoforte Quartet in G minor (piano, M. Saint-Saëns), E. Schütt's Violin Sonata (new; pianoforte, E. Schütt), Volkmann's Trio in B flat minor (pianoforte, Frau Sophie Menter), Julius Zellner's Prize Quartet in D minor, for strings.—The favourably known Austrian ladies' quartet, "Tschempa," will return to Vienna in January, after a *tournee* in Germany. The Sing-Akademie, under the conductorship of Max v. Weinzierl, announces a series of concerts of great interest, chiefly composed of little-known works of the old masters.

A telegram from Paris, Oct. 26, says:—At the Grand Opera to-night a very brilliant performance of *Don Giovanni* was given in honour of the centenary of the work. Lassalle as Don Giovanni, Edouard de Reszke as Leporello, and J. de Reszke, as Don Ottavio, earned well deserved applause, but the parts of Doña Elvira, Doña Anna, and Zerlina, performed by Mmes. Lureau-Escalais, Adiny, and Carolla, were not given in the same admirable manner. Lassalle, in the middle of a splendid scene, in

which appeared all the chief personages of Mozart's operas, read before the marble bust of the composer verses in his honour, written by M. Henri de Bornier, and these displayed better taste than such compositions are generally marked by. The magnificent chorus of the *Flauto Magico* was was then sung by the whole troupe of the Opéra. The ballet was gorgeously got up, and on the whole this *sotée* was one which deserves to be reckoned among the most successful of the New Opera.

DEATHS.—At Para, Brazil, Carlo Felice Zopegni, formerly buffo bass singer, critic, and author of libretti.—At Vienna, in the madhouse, Joseph Matras, popular comic singer, aged 55; also Erna Halm (Ernestine Honig) opera singer at Brünn, by suicide; another suicide is that of Lenka Spanyol, aged 22, singer of operetta.—At Karlsruhe, Heinrich Giehne, conductor.—At Stuttgart, aged 66, Franz Jäger, opera singer.—At Dresden, aged 52 H. Pudor, director of the Royal Conservatoire.—At Innsbruck, Joseph Leiter, composer and chorus master.—At Prague, Carl Schweska, manager of the Nicolas Theatre.—At New-York aged 56 August Stoepe, orchestral leader, conductor, and composer. He wrote the music for Dion Boucicault's plays when that author visited America, and after producing Offenbach's operas in New York, and writing and conducting the music to the plays brought out by Mr. Daly at the Fifth Avenue Theatre he came to London, where he filled a similar position at the Lyceum, under Mr. Irving. When Mr. Irving toured in America, Mr. Stoepe found that he was still using his music, and the actor had to pay down 2000 dollars for the right. Mr. Stoepe became deaf, and retired from his position at Daly's Theatre several years ago. His compositions were the operas *Indiana* and *Charlemagne*, produced in Paris: *Aldershot*, given in London; *Hawatha*, a very successful cantata. Two of his operas, *Unita* and *The Madhi*, were to have been performed this winter in New York.—At Königsberg, Otto Ludolfs, composer, conductor, and critic.—At Paris, Jules Puget, tenor singer.

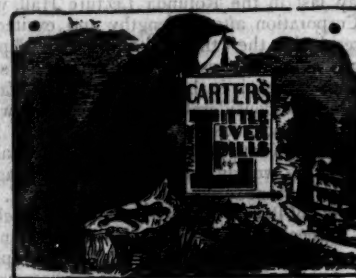
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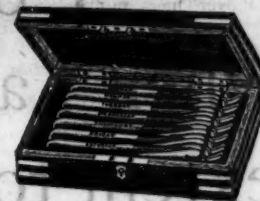


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